

Julian Collector

THE
Temple Musick:
OR, AN
ESSAY
Concerning the Method of
SINGING
THE
PSALMS of DAVID,
IN THE
TEMPLE.
Before the *Babylonish Captivity.*

WHEREIN,

The *Musick* of our *Cathedrals* is Vindicated, and
supposed to be Conformable, not only to that of
the *Primitive Christians*, but also to the *Practice*
of the *Church* in all preceding Ages.

By *Arthur Bedford,*

Chaplain to His Grace *Windsor* Duke of *Bedford*; and
Vicar of *Temple*, in the City of *Bristol*.

Psal. 137. 3. Sing us one of the Songs of Zion.

Bristol, Printed and Sold by *W. Bonny*, and the
Bookfellers of *Bristol*; and *Roger Warne* of
Chippenham. 1706.

THE
Temple Church

OR AN
ESSAY

Concerning the History of

SINGING

THE

PSALMS OF DAVID

IN THE

TEMPLE

Before the Babelian Captivity

WHEREIN

The Manner of our Church is Vindicated and
supposed to be conformable to that of
the Primitive Church, but also to the
of the Church in all preceding Ages.

By Arthur Bedford

Chaplain to His Grace Winchelsea Duke of Devonshire, and
Dean of Temple, in the City of London.

Printed at the Sign of the Sun in St. Dunstons Church-yard.

Printed, Printed and Sold by W. Bower and the
Booksellers of London, and Every where at
Chapman, 1704.



THE PREFACE.

THE Design of the following Sheets is to shew the Manner of Performing the Temple Musick by the Jews, before they were carried away Captives into Babylon: and also that this their Practice was agreeable, not only with that of our Cathedrals; but also with that of the Primitive Christians, and the Ages before the Law, even from the Time when Musick was first invented by Jubal. The Silence of all Authors, both Jews and Christians, and the Difference of Opinions

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nions in those few Hints which they give us, render it incapable of being fully Demonstrated: insomuch, that in a Subject of this Nature, nothing can be expected but *Probable Arguments*; and whether what I shall offer will amount to this or not, is left to the Judgment of the *Impartial Reader*. In some particular Cases, I have only given my private Opinion; wherein if I shall be found to be Mistaken, I do not think my self obliged to vindicate the same, but shall rather be thankful for a better Information: and I suppose an Error of this Nature may be more easily excused, as being neither contrary to Scripture, or any Ecclesiastical Determination, nor of any ill Consequence either to Church or State.

I suppose that the Chapter concerning *The Titles of the Psalms* may be most

The Preface.

most liable to Exceptions, because it gives an Account of them very different from what we find in other *Authors*; but I hope, that what is mentioned in the Beginning thereof, will be a *Sufficient Apology* for the Whole: otherwise, I desire the *Reader* to forbear his *Censure* (if he accidentally should read the same) until he hath regularly perused what is contained in all the *Preceding Chapters*.

If any think, that what I have offered may be useful to *Vindicate* the Practice of our *Cathedrals* from the Prejudices which some have taken against the *Manner* of their *Singing*, and their *Chanting Tunes*, or to promote the Study of the *Hebrew Language*; I shall reckon the small Pains which I have taken, to be greatly Rewarded. If it should be otherwise; I am satisfied, that there are

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other Arguments, abundantly sufficient to prove both the *Lawfulness*, and *Expediency* of the One, and also the *Great Usefulness* of the Other.

If any think that what I have forced may be useful to Nations, Practice of our Churchmen from the Practices which some have taken against the Manner of their Study, and their Learning, I am so glad, and the Study of the Holy Scriptures; I shall reckon the small Reward which I have taken to be greatly Rewarded. If I should be so wise, I am satisfied that there are

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THE Temple Musick:

CHAP. I.
*Of the Original and Progress of Musick,
from the Time of Jubal, until the Time
of Moses, in Chaldea, Idumea and E-
gypt.*

C Concerning any of the Seven *La-
beral Arts* and *Sciences*, we find
a very little Account in the Holy
Scriptures except *Musick*, as if
that alone was dedicated by God himself
to his more immediate Praise and Glory.
The Heathen World had great Disputes rela-
ting to the first Inventer thereof, but here
we find it to be of a more early Date
than they did ever imagine;
for (a) *Jubal*, the seventh (a) *Gen. 4.
21.*
from *Adam* (and therefore
the more remarkable) was recorded to be
the Father of all such as handled the *Harp
and Organ*.

B When



When *Instrumental Musick* was first invented, there is no room to doubt but *Vocal* was (at least) contemporary with it, and as *Jubal* (who was of the Posterity of *Cain*) invented the one, so it was the Benefit of the *Eastern Nations*, that either the same Person, or (at least) one of the same Family (who were all extinct at the Flood) invented the other. This is the Reason

(as (b) a learned *Arabian* hath long since observed) that a Song in *Syriack* is called (c) *Qana*, and a Girl who is a Singer is in *Arabick* stiled (d) *Cainat*; and it is farther observable, that each of the three Letters in the Hebrew Word *Qan* (or *Cain*) are preserved intire in both these Languages, that so we might more certainly know from whence these Words are derived, and from whom *Vocal Musick* (being the thing signified by them) did also take its Original.

Let us then suppose that *Musick* being thus invented by *Jubal* might in all Probability before his Death be known unto *Noah* and as he instructed his Family in other things, so also in this; and therefore when the World was re peopled after the Flood,

it



Chap. I. *The Temple Musick.* 3

it is not improbable that *Japhet*, as well as *Ham*, instituted the same in *Babylon* (when the Tower was erected) where it was retained by the *Chaldeans*; and after this, when *Ham* and the Off-spring of *Mizraim* his Son came into *Egypt*, *Musick*, with other Arts, was transplanted thither together with the Inhabitants; and here preserved, not only until, but also long after the Time of *Moses*, and consequently the *Musick* of the *Egyptians* in those Days (giving an Allowance for some Alterations according to the Humour of different Ages and Countries, and also for their farther Improvements) did in great measure resemble that which was first invented by *Jubal*: and if the *Temple Service* resembled the *Musick* of the *Egyptians*, and our *Cathedrals* do in this (at least) imitate the *Temple*, then is it evident that we have still among us a Remainder of the greatest Antiquity which the World affords.

To render all this as probable as the Nature of it will bear, (which is the Subject of this present Discourse) it is requisite to consider that the Land of *Chaldea* (of which *Skinar*, or the Plains of *Babylon*, is a Part) was a Country most remarkable for its Antiquity.

There was (e) the Garden of Paradise where our first Parents tilled the Ground. When

(e) See Sir Walter Raleigh's history of the World. Book 1. Chap. 3. *Adam* was driven from thence, it is not probable that he travelled into far Countries, because this was (f) a Punishment inflicted on *Cain* for the Murder of his Brother. And

Gen. 2. 8, 15

(f) Gen. 4.

12.

(g) See

Pool's Synop-

sis Critico-

rum in Gen.

6. 2.

if we can only suppose that the Sons of *Seth*, upon their marrying (g) with the Daughters of *Cain*, learnt from them the Skill of Musick which *Jubal* invented, or that this was one of the Charms to induce them into an Affinity with that Wicked Race; then we may conclude that *Noah* had also some Knowledge of the same, together with his Family, and that the Musick of the Old World was also practised by those who then inhabited the Plains of *Babylon*.

When the Waters of the Flood abated, the Ark of *Noah* rested upon that part of the Mountains of *Ararat*, which was

(b) Sir Wal-

ter Raleigh's

History of

the World.

Book 1.

Chap. 7.

Sect. 10.

since called by the Name of

(b) *Taurus*, or *Caucasus*, between

the *East-Indies* and *Scythia*;

and thereupon the Sons of

Noah, knowing the Fruitful-

ness of the Land of *Skinar*

made

the *East-Indies* and *Scythia*;

and thereupon the Sons of

Noah, knowing the Fruitful-

ness of the Land of *Skinar*

made

made

made so much Hast to come thither again, that they journey'd (i) from the East for that Purpose; and (i) *Gen. 11.* as both *Ham* and *Japhet* came ^{2.} thither in order to people the more Western Countries, so they brought with them the Learning, and consequently the *Musick* of the Old World: and the Pillars and Monuments of Antiquity, which might be found upon their coming to a Land formerly inhabited, could not but be of great Use to refresh their Memories, and induce them to communicate their Arts and Sciences to Posterity.

As therefore the Land of *Chaldea* was inhabited by *Nimrod* and his Associates ever since the first Building of the Tower, and the Confusion of Languages; and as the *Chaldeans* were originally famous for their Learning, especially for Astronomy, having greater Opportunities to make their Observations of the Stars, than if they had lived in an uneven and mountainous Country; so they were also skilled in *Mu-*

sick, and are mentioned in (k) Scripture as such who used the *Flute*, *Harp*, *Sackbut*, *Psaltery* and *Dulcimer*, and all Kinds of (l) *Song*, as well as *In-*
strument, and therefore either

(k) *Dan.*

3. 5.

(l) *וְהָיוּ*

from *וְהָיוּ* to

Sing, signi-

fies *Vocal*

Musick.

they invented *Musick* (which the Scripture denies) or received the Notions thereof from others, and probably from the Sons of *Noah*.

(m) In the 352d Year after the Flood was *Abraham* born in *Ur* of the *Chaldees*,

(m) *Abul*
Pharagii hist.
Dynast. pag.
20.

lying Southward from *Babylon*, at the two Heads of the River *Gibon*. He lived in *Chaldea* Sixty Years, before he departed

(n) *Ibid.*

thence to dwell in *Haran*, and as he had time enough to acquaint himself with the Learning of that Nation, so he made good Use of the Time which he had. (n) An *Arabick* Historian speaks of the early Sense he had of the true God, and that when he was fifteen Years old, God heard his Prayers, and accordingly destroyed the Birds which devoured the Corn in the Land of *Chaldea*. He was so great a Hater of False Worship, that he burnt an Idol-Temple, which his Brother *Haran* endeavouring to quench, perished in the Attempt; and therefore God admonished him to fly into another Country.

(o) *Jewish*
Antiquities.
Book 1.
Chap. 8.

(o) *Josephus* tells us also of his Skill in the Sciences of *Arithmetick* and *Astronomy*: and therefore we need not doubt of his Skill in *Musick*, or of the early

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early Care to instruct his Family in Learning as well as Religion. And it appears that the Science of *Musick* was not lost upon their travelling into forreign Countries, since *Laban* (the Grandson of *Nabor*, *Abraham's* Brother, who went with him to *Haran*) (p) could entertain *Jacob* with Mirth and with Songs, with Tabret and with Harp. (p) Gen. 31. 27.

While the Children of *Israel* were Strangers in a Land which was not theirs, the *Idumeans* (being (q) the Posterity of his Brother *Esau*, who (q) Gen. 36. 1, 31. is also called *Edom*) were a settled People, and therefore the Original of their Learning came from the *Chaldeans*. Now it is evident from sacred Writ, that they had the Notions of *Astrology* (for which *Chaldea* was famous) since (r) *Job* and his Friends (r) Job 9. (who dwelt in *Idumea*) did speak of *God*, that he made *Arcturus*, *Orion*, and *Pleiades*, and the *Chambers of the South*; or (as later Authors term them) the *twelve Houses*, into which the whole Heavens, but especially the *Ecliptick Line* (being Southward from those parts of the World as well as from us) is divided: and (s) *God* also asks *Job*, if he could bring forth *Mazzaroth*, or the *Planets*, (s) Job 38. 32. every one of them in his Season. And

And as the *Idumeans* borrow'd their Knowledge in *Astrology* from *Chaldea*; so we may suppose that from hence also they had that Skill in *Musick*, which was practised among them in the Days of *Job*, even many Years before the Time of *Moses*; and therefore it is remarkable, that they had their (t) *וְיִרְוֹן* Songs, or *Vocal Musick*; and (u) (i) *Job* 30.9. *וְיִרְוֹן* or *וְיִרְוֹן* their *Timbrel* (u) *Job* 17.6. or *Tabret*, such as *Laban* the Syrian was acquainted with, and *Miriam* the Prophetess played upon: they had also (x) *Job* 21. *וְיִרְוֹן* or *Stringed Instruments*, so often mentioned in the *Titles* of the *Psalms*; and therefore, as both they and the *Jews* had *Abraham* to their Father, so it is the more easie to trace the *Musick* of both Nations from the same Original. Besides, they had their (y) *Harp* and *Organ*, the *Instruments* which are expressly said to be invented by *Jubal*; and as these Instruments were also much used in the Time of *David*, so we may conclude that the *Musick* in these different Nations, and at these different Times, was (as much as possible) of the same Nature: For if we could suppose that their *Antient Musick* was lost, we might as well suppose that the

Use

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Use of their *Antient Instruments* was lost with it. And indeed we can hardly think that *Moses* would have recorded *Jubal* as the *Inventer of Musick*, if the *Musick* which he invented was forgotten at that Time.

Let us then pass from those *Countries* into *Egypt*, and there we shall find that which will be of greater Use in our present Enquiry, both in respect of the *Antiquity* and *Musick* of that Nation. The Land of *Egypt* was inhabited in the *Hundred and ninety first Year* after the Flood (according to the Opinion of most Historians) which was above an *Hundred Years* before *Noah* died; and therefore the Traditions which they received of him their Father were fresh in their Memories. It was inhabited above an *Hundred and fifty Years* before the Birth of *Abraham*, and therefore may justly challenge a very great Authority in this Matter. It was also inhabited within *Sixty Years* after the Dispersion from *Babylon*, if (z) *Berosus* his *Chronology* may be depended on, (z) Book 1. who supposeth that the *Tower* was not built until *one Hundred and thirty one Years* after the Flood; and therefore the *Antient Musick* of the *Chaldeans* might be very easily transplanted from thence with the Inhabitants into *Egypt*.

And

And as it was an Ancient Nation, so it was also famous for *Musick*, in the most early Times, of which we have any Account; and very probably from the Time that it was first inhabited.

The *Learning* of the *Egyptians* in general is divided by *Philo* the *Jew* into four Parts, (*viz.*) *Arithmetick*, *Geometry*, *Musick*, and *Hieroglyphick Philosophy*; tho' it is usually divided into four others which are more comprehensive, and indeed applicable to all sorts of *Learning*, namely, *Mathematical*, *Natural*, *Divine*, and *Moral*: And therefore it seems most probable that the *Egyptians* were skilled in all; but those four Parts mentioned by *Philo*, were those in which they did chiefly excel other Nations, and were therefore more particularly taken notice of.

As to the *Musick* of the *Egyptians* (which is the chief Subject of our present Enquiry) since they are expressly said to have been skilled therein, and to be eminent for the same in those early Times; so we have Reason to think that they still retained the *Musick*, which had been formerly in Use, and that the *Greeks* took from them not only their other *Philosophy*, but also this *Science*, for which they were so famous in after Ages. The Word *Musa*, which signifies a
Muse,

Muse, and consequently *Musick* is of an *Egyptian* Derivation, and as from hence they took the Name, so it is evident that from hence they took the thing signified thereby. This the *Learned*

(a) *Kircher* positively affirms, and saith, That after the Flood the Egyptians were the first Revivers of the lost Musick.

(a) *Oedipus Egyptianus*, Tom. 4. pag. 121.

For they being taught by *Ham*, and *Mizraim* his Son, had made so great an Improvement thereof, that the Word Musick, in other Languages, takes its Etymology or Derivation from the Egyptian Word *Moys*, which signifies Water; because Musick was found out, or at least improved near the standing Pools or Marshes of *Nilus*, and this Improvement was occasioned by the Reeds or Rushes which grew there in great abundance, and of which at first they made their Trumpets. And therefore he concludes, that without doubt Musick was brought out of Egypt, as appears from the Egyptian Word *Moys*, which signifies Water.


And in (b) another place he saith, that there are Reeds and Rushes in Egypt, from whence Musick took its Original, since both were hollow, and might be sounded like Horns:

(b) Tom. 3. pag. 233.

See *Pliny's* Natural History. Book 16. Chap. 36.

for

for Egypt having many Marshy Countries, and such Places where these Reeds did grow, and the Inhabitants (meeting with several Sorts, and hearing by the Blowing of the Wind into them that they would make several Sounds) took Occasion from thence, by often Experience, to invent their Pipes and Trumpets. The Musick which was in Use among them they applied only to Divine and Noble Subjects, according to the Dignity of its Nature; insomuch that (c) Sir

(c) Book 2. Walter Raleigh, speaking of
 Chap. 6. their four Kinds of Learning,
 Sect. 7. tells us, That in the Mathematical Part, which was distinguished into Geometry, Astronomy, Arithmetick, and Musick, the Antient Egyptians exceeded all others. But of Musick they made no other Account, nor desired farther Knowledge than seemed to them sufficient to magnify their Gods, their Kings, and Good Men. And accordingly, this was the only Use that the Children of Israel made thereof, both in the Wilderness, and also in the Land of Canaan. The great Quantity of Reeds which grew in the River Nilus, and the Red Sea, (called from hence  the Sea of Reeds, Flags, or Bulrushes) not only gave an Opportunity for the Continuance and Increase of Musick, but

but also made it the more *Common*, that it could not be confined, like the rest of their Learning, to the Priests alone, since of these Reeds were made the Pipes which the Shepherds and others at first used. That they were anciently addicted to *Musick* is also evident, since we are told by an (d) *Historian* who travelled into those Parts, that the Egyptians sang a Song like the Greeks, which they (d) *Herodot.* called Linus, or in the Egyptian *Enterpe.* Language Maneros, which pag. 52. was composed to lament the Death of the only Son of their first King, who (as the same Author tells us) was called *Menes*. (e) Another *Historian* informs us, that (f) *Gen.* Apiphanes was King of Egypt, 10. 25. and contemporary with *Serug*, (g) *Gen.* 12. the Grandson of *Peleg*, (f) in 17. whose Days the Earth was divided, and after him succeeded *Pharaoh*, the Son of *Sanes*, from whom all the Egyptian Kings were called *Pharaoh*; so that by comparing of both Authors together, it is probable that *Apiphanes* and *Menes* was the same Person. Now it is evident from (g) *Scripture* that in *Abraham's* Time the Kings of Egypt were called by the Name of *Pharaoh*; and therefore they before were

a People addicted to *Musick*, which makes it the more probable that they might retain unto the Time of *Moses*, the same which was in *Chaldea*, when *Ham* and *Mixraim* came thence into *Egypt*, and consequently somewhat like unto that which was invented by *Jubal*.

But if, notwithstanding all this, we should still suppose that the *Musick* of the *Egyptians* had been changed when they first inhabited that Country; yet, even in such a Case, there is room to conjecture that it was again corrected, and regulated according to the Antient Method, by *Abraham's* Sojourning among them. He lived *Sixty Years* in *Chaldea*, and was thereby acquainted with the *Musick* of that Nation. Afterward dwelling in *Haran*, he there left this Science behind him; why then should we doubt his carrying the same into *Egypt*? (b) *Josephus* tells us,

(b) *Jewish Antiquities*, Book 1. Chap. 8. that he retired into *Egypt*, proposing to confer with their Priests concerning their Nations of God, and either to follow their Belief, if they were better grounded in the same than himself, or to rectify them, if his Judgment was better grounded than theirs. That the King gave him leave to confer with the most excellent and learned Priests among the

the Egyptians. That by these Conferences he grew into great Estimation, in regard of his Virtues, and was reputed to be a most wise and excellent Person. And that he imparted to them the Sciences of Arithmetick and Astronomy; for before Abraham came into Egypt, the Egyptians were altogether ignorant of these Sciences; but he brought them from Chaldea into Egypt, and from thence they are derived unto the Greeks. Now tho' we must not so far give Credit to *Josephus*, as to conclude that before Abraham's Time the Egyptians were wholly ignorant in these Matters; yet it is probable that Abraham in many things rectified their Judgments, and improved their Skill. And therefore as the Monuments near *Babylon* might reform the Notions of the *Chaldeans*, and especially their Sciences according to the Pattern of the old World; so Abraham's going into Egypt might regulate the Egyptians in such things as these, according to the Method which was used in *Chaldea*; and consequently their Musick might be the same in all those Places.

CHAP. II.

Of the State of Musick among the Jews, and the Perfection thereof, in comparison of that among the Greeks and Latins.

WHEN Moses was born in Egypt, he was bred up at Court, and when Pharaoh's Daughter adopted him for her Son, we are told by an (a) Arabick Historian, that he was committed (a) Abat to the Care of Jannes and Jambres, who were eminent for their Learning, and taught him the Arts and Sciences, (b) tho' they afterward withstood him, endeavouring by Magick to counterfeit those real Miracles which he had wrought among the Egyptians. (c) Philo the Jew gives us this account of his Education. That he was bred up like the Son of a King, and they procured for him Teachers from other Parts, some coming of their own accord from the neighbouring Places of Egypt, and others being hired with great Rewards out of Greece. Thus he learnt from his Egyptian Teachers, Arithmetick, and Geometry, and all sorts of Musick, both

both Rhyme, Harmony, and Measure: He learned also both Sorts, as well the Contemplative, as that which delivers it self in divers ways, by Instrument and Voices. Add to this, that he learned the Occult Philosophy, Described in Letters, which they call Hieroglyphicks; or the Resemblances of living Creatures which they worshipped for Deities. The Greeks taught him the Liberal Arts, being invited thither from the Neighbouring Countries. The Assyrians taught him their Learning; and the Chaldeans taught him the Knowledge of the Stars, which he also learned of the Egyptians who were principally addicted to the Mathematical Studies. How true this Account of Psalms is let others judge; since there is no Necessity to insist upon it, for

(u) the Scripture tells us that ^{(u) All. 7.} he was learned in all the Wisdom of that Nation, which Word *All* must include the Skill of Musick as well as others, and therefore it is probable that he communicated the same to the Children of Israel, or (at least) to his nearest Relations, who, as Occasion offered, directed the rest.

When the Children of Israel were in Bondage under the Egyptians they sighed because of their hard Usage, and therefore could not perform their Parts according to their Desire,

fire. But as soon as God had (in his infinite Wisdom) distinguished them as a peculiar People to himself, and delivered them from that heavy Yoak; as soon as they had passed the Red Sea, (w) and saw their Enemies dead upon the Shore, their melancholy Scene was changed into a Psalm of Thanksgiving for so signal a Mercy; and they so far imitated the Egyptians, as to use this Science to set forth therewith the Praises of the God whom they served. Nay, (z) Kircher supposeth that they imitated the Egyptian Manner also, who in an Exposition of Exod. 32. 19. saith, That from these Words it may be collected that they used Muscal Instruments, after the Manner of the Egyptians, and that probably they were the Timbrels, and Pipes, with which such a Solemnity was particularly performed in Egypt. Their Thanksgiving at the Red Sea is thus described by (y) Philo. But the Hebrews being amazed because they had obtained such a prodigious and unexpected Victory without Bloodshed, and seeing the Enemy destroyed in a Moment of Time, appointed two Consorts upon the Shore, one of Men, and the other

(w) Exod.
Chap. 15.

(x) Kircher's
Oedipus E-
gyptiacus,
Tom. 1.
pag. 297,

(y) Philo, of
the Life of
Moses.
Book 1.

of

of Women, and sang Hymns of Thanksgiving to God, Moses beginning the Verse for Men, and his Sister for the Women; for they did lead on the Consorts. And in

(2.) another Place: The Pro- (2.) Book 3.

phet did celebrate with Hymns the Author of so great a Benefit; for the whole Nation being distributed into two Choirs, one of Men, and the other of Women, he began the Song with the Men, and made his Sister Præcentrix to the Women, that mutually answering each other, they might sing Hymns to God, when they thus sang in their Turns. The Verse was also mixt with acute and grave Sounds; for the Voices of the Men were grave, and the Women acute, from whence came a Mixture of a fit and sweetly-joynd Melody; and therefore the Prophet rejoycing with the People, and not being able to contain his Joy, began the Song; which the People bearing divided themselves into two Choirs and imitated his Singing. And (a) Jo-

sephus saith, That all of them

during the whole Night sang

Hymns and Songs of Thanksgiv-

ing. (b) In the Beginning of

this Hymn which Moses compo-

sed, the Congregation was ex-

horted to sing unto the Lord,

because he hath triumphed gloriously; and

(a) Jewish Antiquities.

Book 2.

Chap. 7.

(b) Comp.

Exod. 15.

ver. 1. and 21.

STISOM VTSV

Miriam

Miriam with her Company answer'd him by a Repetition of the same. This Solemnity was also performed with Instruments as well

as Voices; for (c) *Miriam* (c) Ver. 20. the Prophetess, Sister of *Moses*, (d) In the took a Timbrel in her Hand, Place as a- and the Women went after her bove-cited. with Timbrels, and with Dances, in the same Manner (d) which (as *Kircher* tells us) was practis'd by the *Egyptians*; and had the *Jewish Authors* been silent, yet the Text doth sufficiently intimate, that they acted their Parts by Responses, first *Moses*, then *Miriam* and her Company, and then the whole Congregation.

And as they sang this Song, when God was pleas'd to magnify his Servant *Moses* by so signal a Miracle, and place him as a Ruler over his People, so when *Moses* was about to resign the Government to *Joshua*, and knew that he should not be much longer in the World, he took Care to pen another Song for their Use, and transmit it to them, in which he forewarn'd them of their future Idolatry, and the Judgments of God which would fall upon them for the same. What Use they made of these two Songs before the Temple was built is very uncertain. But afterward when the Service of each Day was appointed they were

Chap. 2. *The Temple Musick.*

21

were a (e) constant Part thereof. For then upon each of their *Sabbaths* they sang the *Ninety second Psalm*, which for this Reason is intituled, *A Psalm or Song for the Sabbath Day*; and at the Time of the * *Additional Sacrifice* appointed by *Moses*, they sang this *Song*, in (f) *Deuteronomy*, in the Morning, only they sang it not all at one time, but divided it into six Parts, and thus they finished it in six *Sabbath Days*, and then began again. And at the same time of the *Evening Sacrifice*, they sang the other *Psalm of Thanksgiving*, (g) in *Exodus*, for their Delivery out of *Egypt*, and this was done in Obedience (as they thought) to the (h) Command of God. Remember that thou wast a *Stranger in the Land of Egypt*, and that the Lord thy God brought thee out thence by a mighty Hand, and by an out-stretched Arm; therefore the Lord thy God commanded thee to keep the *Sabbath Day*. However the Singing these Portions of Scripture, as a Part of their constant Service, was so commendable in it self, and so far from favouring either of the *Jewish Ceremonies*, or of the *Romish Superstition*, that the *Apostle* alludes

(e) See *Lightfoot*, Vol. 1. pag. 923.

* Numb. 28. 9, 10.

(f) Chap. 32.

(g) Chap. 15.

(h) Deut. 5. 15.

alludes thereto, and tells us, (i)
 (i) Rev. 15. that the Saints in Heaven did sing
 2. 3. the Song of Moses the Servant of
 God, because they were now come to their
 everlasting Sabbath, having gotten the Victory
 over the Beast, and over his Image, and over
 his Mark, and over the Number of his Name,
 and having the Harps of God in their Hands.

But besides these two Songs which were
 of particular Esteem among the Jews,
 we find (k) another recorded
 (k) Numb. 21. 17. to be sung, when God was
 pleased to give them Water to
 drink in the Wilderness; and therefore
 there is no room to doubt but they had their
 general Forms, and others also for particu-
 lar Occasions; and that Singing Praises
 to God was a Duty very often; and if
 not every Day, yet at least every Sab-
 bath Day practised by them. We read
 but (l) one Instance of our
 (l) Matth. 26. 30. Saviour's singing an Hymn with
 his Disciples, which was not
 long before his Crucifixion; and yet we
 do not question but it was a frequent
 Custom among them. Nay, we have not
 the Words of any one Hymn (sung by the
 Apostles, or Primitive Christians in their
 Age) recorded throughout the New Testa-
 ment; but that it was a Duty frequently
 practised

practised in their Assemblies, may be proved from other Authors, of undoubted Credit. Thus among the *Jews* we find no Instances of their Praying to God, unless upon some signal Occasion; and yet we have reason to believe that it was a constant Duty among them, and that probably (even in the Time of *Moses*) they had publick and set Seasons for the same, namely the Times of their Offering the Morning and Evening Sacrifices, which were afterward called (m) *the Hours of Prayer*; and therefore we may (n) *Ass. 31.* reasonably suppose, they offered up their Sacrifices of Praise and Thanksgiving, at the same Time, or at least had set Times for the Performance of the same.

During the Time of the Judges that judged *Israel* (n) we have an Account at large of the Song of *Hannah* upon a particular Occasion; and also (o) the Song of *Deborah* and *Barak*, when they had overcome *Sisera*. (o) *Judg. Chap. 5.*

(p) In the Time of *Samuel* (p) *1 Sam. 10. 5.* we find the Company of the Prophets coming down from the High Place, with a Psaltery, and a Tabret, and a Pipe, and an Harp before them, and then they did prophesy; where by the Word

Prophecy is understood Singing of Psalms and Hymns of Praises to God; if we may rely upon the Opinion of a (g) very
 (g) Mede's learned Man of our own Nation,
 Works Pag. in a set Discourse upon this
 58. and 60. Subject. When (r.) Saul was
 (r.) 1 Sam. 16. indisposed with an evil Spirit,
 16, &c. his Servants sought for a Man
 who was a cunning Player upon the Harp, in
 order to cure him; which shews that the
 Instrument, the Musick, and the Use thereof,
 were known in his Time. Neither was it
 only in the Courts of Princes; for when
 (f) David returned from the
 (f) 1 Sam. Slaughter of Goliath, the Wo-
 18. 6. 7. men came out of all the Cities
 of Israel, singing and dancing, with ~~own~~
 Tabrets, or rather Timbrels, and with
 Joy, and also with ~~own~~ particular In-
 struments, or Tunes of Musick, and they an-
 swered one another as they played, and
 said, Saul hath slain his Thousands, and
 David his Ten Thousands. Here was a
 Consort of Musick, both Instrumental and Vocal,
 perform'd like that of (t) Moses
 (t) Exod. at the Red Sea, when Miriam also
 Chap. 15. play'd upon the Timbrel, and ac-
 cording to the constant Custom used after-
 ward in the Temple; and therefore tho' the
 Israelites had many and great Troubles, yet

it seems very evident that they had not forgotten the Method of Singing used by *Moses*, even until the Time of *David*.

After the daily Service was settled in the Time of *Moses*, we may therefore suppose that it continued without any great Alteration until the Reign of *David*; and that during this Space of Time they were much confined for want of such *Psalms* as were afterward composed for Publick Use.

There is no room to question, but the Book of *Job* was extant long before, and many think it written in Verse; tho' the Subject seems too melancholy for their *Musick* in those Days. Besides, it is certain that there were some *Psalms* penn'd before, as the *Ninetieth Psalm*, intituled (u) *A Psalm of Moses the Man of God*, and perhaps some others

which have no Title. There might also be some indited by *Samuel* and others, to praise God for some especial Mercy, when they were not inspired, and therefore being no Part of the Canonical Scripture might be lost. As for the *Psalms* of (x) *Heman*, (y) *Asaph*, and (z) *Jeduthun*, supposing that they were the Authors of them, yet they were the Singers at the *Tabernacle*, and Contempo-

(u) *Psal. 90.*
Tit.

(x) *Psal. 88.*

(y) *Psal. 50.*

(z) *Psal. 62.*

and 77.

rarities

aries with David; and the same may be said of (a) Ethan the Ezrabite, the Author of the Eighty ninth Psalm. And as for those Psalms which have no Title to discover the Author, we may generally ascribe them to David, since (b) some of them are expressly said both in the Old and New Testament to be penned by him. But yet it is certain he was not the Author of all such, since the Hundred and Thirty seventh Psalm hath no Title, and yet was not composed until the Time of the Babylonish Captivity. As for the Psalms of David, some of them were written before his Coronation, the Occasions whereof are specified in their respective Titles. As when he prayed to God against Saul the Son of Kish the Benjamite; when he changed his Behaviour before Abimelech; when he contemplated upon the Treachery of Doeg the Edomite; when the Ziphims discovered him to Saul; when he fled from Saul in the Cave; and upon such particular Occasions.

But as for the other Psalms composed by him, they were (probably) not extant until after his Coronation, (c) *when God had delivered him out of the hands of all his Enemies, and out of the hands of Saul*; and by this Means his Thoughts were more free, and he had more Leisure to indite them. But whether any of these Scriptures formerly extant, were used in the Service of the Congregation, before David settled the same in that Order which was afterwards observed, is very uncertain, and there is great reason to believe the Negative.

(d) When David was made King over Israel he set himself to bring the Service of the Sanctuary into better Order, composed many Psalms for this Purpose, and was so eminent therein that he is called *the sweet Psalmist of Israel*. (e) He danced before the Ark, he sang Praises to God, and no doubt (f) performed his Part in the Instrumental Musick, according to his Vow. (g) He placed the Singers in their Order, and appointed them their Turns, and their Parts, and would have done more, if God had permitted him to build a Temple for his Service,

vice, according as he intended. And for his Zeal to promote the Glory of God, in this, as well as in other Particulars, he is stiled, (b) the Man after God's own Heart.

(b) *Acts* 13.
22.

When Solomon had built a Temple, and the same was consecrated to God by his more immediate Presence, it is (i) recorded that all Israel kept the Feast of the Tabernacles with him seven Days with great Joy. At this Time it is probable that Divine Musick was first performed there, the Singers and Levites placed in their Order, and the Service of each appointed; and tho' the Jews were over-run with Idolatry, and such Kings were frequently on the Throne who promoted the same, yet they were succeeded by others, such as Hezekiah, Josiah, &c. who restored again the Worship of God, and the People in the worst of Times (k) retained a seeming Zeal for the Temple of the Lord. So that it is probable that the Service of the Temple might continue without any great Alteration, for some Hundreds of Years, until they were carried away Captives into Babylon, when they laid by their Harps, and all their Musick was turned

(i) *2 Chron.*
5. 3. and
Chap. 7. 6.
2. 2.

(k) *Jer.*
3. 4.

turned into *Lamentation*; when they did so far forget their Antient Manner of Singing, that at this Time we cannot certainly determine what it was, but are forced to speak by Conjecture in most Cases.

But whatever this Singing was, there is no Doubt but it was the best which could be heard in the World at that Time. If I should affirm that one Motive which brought the *Queen of Sheba* from her Country might be to satisfy her Curiosity in this Particular, and to hear the *Musick*, as well as to see the *Temple*, I suppose it could not be contradicted.

The *Greeks* knew but two Sorts of *Notes*, and accordingly they reckoned every Syllable to be either Long or Short, and the Short Syllable to be twice as swift as the other. But whether the Division of the *Hebrew Vowels* into four Sorts (namely *Long*, *Short*, *Shorter*, and the *Shortest of all*) may, tho' obscurely, point at an Opinion among the *Masorites*, of a greater Variety, which was used in the Temple in this respect, even of four different Notes, and which at this Time are sufficient for any common Composition; I leave to others to determine as they think most probable.

As

Instrumental.

(1) See Cicero de Legibus. Lib. 2. Boetius de Musica. lib. 1. and the Disputation concerning the Antient Greek Musick, at the End of Aratus. Oxford Edition.

As for their *Instrumental Musick* they affected the utmost Plainness. (1) Their First *Musick* consisted but of Four Strings, and perhaps they might thereby aim at the Sound of the *three Concords* with the *Bass*. Or if these Strings consisted in rising each a Note higher than the other, (according to the *Diatonick Scale*) or if the *least* String was placed an *Eighth* higher than the *greatest*, and the two *middle* Strings, the one at the Distance of a *Fourth* from the *lowest*, and the other at the same Distance from the *highest*, having the Space of a *Tone* or *Full Note* from each other (according to the common Opinion, and as *Mercury's Harp* is reported to have been) or let them be placed any other Way, yet *four* Notes only were too few to admit of any great Variety. In Process of Time *Croesus* added a *fifth* String, *Hyagnis* a *sixth*, and *Terpander* a *seventh*. But tho' these were added, yet they seemed to affect their former Plainness; and therefore when *Timotheus* added *four more* Strings, he was enjoined by the *Ephori*, or Magistrates, to cut them off with his own Hands, and to be banished from

from *Sparta*, because he despised the *Antient Musick*, and introduced a greater Variety.

(1) Thus it was also in Relation to their *Wind-musick*. Their Pipes were at first only made of Reeds; they had only four Holes, and were small and plain, even in Comparison of those which were in *Rome* at their Theatres, tho' that was inconsiderable in Respect of the Improvements which *Musick* hath received in later Ages.

But that the *Jews* were not confined to so narrow a Compass in their *Instrumental Musick*, may be proved, not only from the (m) Title of the Eighth Psalm, where the Tune, very probably, is said to be מִיְיָנוּן *ly* upon (or according to) *Sheminitb*, or the Eighth, but more particularly from the Instrument of *Tau Strings*, so often mentioned; and from their כִּנּוֹר or *Psaltery*, 2 Sam. 6. 5. which (if we may believe (n) *Josephus*) was an Instrument of Twelve Sounds to be played upon with the Fingers.

(1) *Horace de Arte Poetica*, Verse 268, &c.

*Tibia non, ut nunc, orchaleo vincia iubeq;
Emata, sed tenuis, simplexq; saracine pauco,
Aspirare et adesse oboris erat, utinam, atq;
Nondum stissa nimis complere sedulia flatu.*

(m) Psalm 8. Title.

(n) *Jewish Antiquities*. Book 7. Chap. 10.

ἡμεῖς οὐκ ἔχομεν ἄλλο τι πνεῦμα ἢ τὸ τοῦ κυρίου
τοῦ αἰῶνος καὶ τοῦ κράτους καὶ τῆς δόξης
τοῦ πατρὸς τοῦ κυρίου ἡμῶν ἰησοῦ χριστοῦ.

The

The Jews when they blew their *Trumpets* had the Distinction of a plain *Blast*, and the breaking of the Notes into *Divisions*, which they called *חַוְוִּי* and *חַוְוִּי*, and their *Pipes* had (no doubt) a Variety proportionable to their *Stringed Musick*, since they are both often mentioned (o) together, as equally fit for setting forth the Praises of God, or other solemn Occasions, and such as might be played on, either *alone*, or in *Consort* with *Voices*: And if their *Wind-Musick* had been inferiour to the other, the *Organ* (*אֶרְגָּן*) is very improperly derived from the Verb (*אָרַג*) which signifies, *to love entirely*, as if it was so amiable and excellent an *Instrument*.

As for the *Vocal Musick* antiently in Use among the *Greeks*, The *Poets* sang their Verses in a Cart or Waggon, being carried along the Streets, where they had neither Room nor Opportunity for a *Consort*; and we may easily guess by the Manner thereof that it was more like the Notes of a *Bell-man* or *Common Crier*, than any solemn *Choir* or *set Service*. And as for their *Isaac*, or such like Songs, in Honour of their *falsa Gods*, they (being never used but in the Height of Liquor) might

might more resemble *the Revellings at an Ale-house*, than any thing which tended to *Sobriety*. Their *Vocal Musick* was, perhaps, no more than a *Graceful Pronunciation of Verse*, and therefore might as properly be called a *Part of Rhetorick*, viz. *Pronunciation*, as a *distinct Science*. The Word *Musick*, (as it was in Use among them) came from the Greek Word *Mūsai* (*the Muses*) which they rather fancied to be the *Nine Goddesses or Patronesses of Poetry*; and accordingly they were invoked by the *Poets* upon all *Occasions*; and each of them had their particular Verses assigned to them. One of them was the Goddess of *Elegies*, another of *Dramaticks*, another of *mystical Poetry*, and another of *Epicks*, &c. and perhaps the Word *Musikē* might be thought by some of the *Greeks* to intend no more, and was therefore reckoned one of the *Liberal Arts* (as well as *Rhetorick*) instead of (p) *Poetry*: and it seems probable that the several different *Moods of Musick*, so much talk'd of among the *Greeks*, might be more properly called *Modi loquendi* than *Modi cantandi*. We know that the (q) *Greeks* have

(p) See Dr. Wallis his Appendix to *Prologus*. Pag. 317.

(q) *Aristoxenus*, *Euclid*, *Nicomachus*, *Altypius*, *Gaudentius*, and *Aristides* printed by *Meibomius*, and *Prologus* printed by Dr. *Wallis*.

D

written

written something concerning their *Musick*, and we find a strange Sort of Notes added to the Hymns of *Dionysius*, &c. but all this is so obscure, that their *Musick* is intirely lost, and what our Modern Writers fancy of their *Chromatick*, and *Enharmonick Scales*, is known to be utterly *Immusical*.

It is true that there are many Stories said to be done by *Orpheus* and *Amphion*, upon the Account of their *Musick*; but if (*) *Horace* may be credited in this Case, he plainly tells us, that they were performed by the Force of their *Measures*, and not only of their *Melody*. From all which it is reasonable to conclude, that the *Musick* which was in Use among the Heathen in those Times (whatever it was) was very defective.

(*) *Horat. Lib. de Arte Poeticâ. near the End.*

*Silvestres homines sacer, interpretq; Deorum
Cedibus, et vicin fædo deterruit Orpheus,
Dicitur ab hoc lenire Tygres, rabidosq; Leones.
Dicitur et Amphion, Thebanæ conditor arcis,
Saxa movere sano Testudinis, et prece blanda
Ducere quæ vellent: fuit hæc Sapientia quondam,
Publica privatis secernere, sacra profanis,
Concubitu prohibere vago, dare iura maritis,
Oppida moliri, leges incidere ligno.
Sic bonor, et nomen divinis vatibus, atq;
Carminibus venit: Post hæc insignis Homerus,
Tyrtæusq; mares animos in Martia bella
Versibus exocuit.*

Neither

Neither is it an improbable Conjecture, that the *Greeks* might owe their chief Improvements in *Musick* to the *Hebrews*, as well as to the *Egyptians*. It is proved at

large by (f) several Modern Writers, that the Fables and Stories recorded by the *Greeks*, were taken out of the *Scriptures*, and are generally the same, with some Alterations of the Names only. (t) *Orpheus* was the first who was famous

(f) See *Gale's Court of the Gentiles*, and a Treatise entituled *Delphi Phœnicizantes*, by *Edmund Dickenson*, and printed with some other Tracts at *Rotterdam*, in the Year 1681. as also *Ross* his *Musics Interpreter*, &c.

for *Musick* among them, insomuch that he is reckoned by many as the Inventor thereof; and it is certain that he was acquainted with the *Jewish Learning*, since he quotes *Moses* with great Esteem in his Poem; and therefore as he might learn from thence the Notions which he hath written of a *God*, and those Rules with which he civilized that *barbarous Nation*, so it is most likely that from them he also received his Skill in *Musick*.

(t) See *Orpheus* his Works, in the Book intituled *Minores Poetæ*. pag. 461. vers. 33.

Ὡς λόγῳ ἀρχαίων, ὡς ὑδ' ἐργεῖν διέταξεν
Ἐκ θεοῦ γινώμασι λαβὼν καὶ διπλάσι δαίμον,
Ἀλλ' ὡς ἔδεμνον ὃ λέγειν.

And as we have great reason to look on the *Greek Musick* to be defective, so we cannot imagine the *Latin* to

The *Musick* of the *Latins*.

be more fortunate upon this Account. It is well known that they borrowed their Measures of Verse, their *Hexameter* and *Pentameter*, and their *Lyrick Verses* from the *Greeks*, that (u) *Horace* commends them for the best Patterns; and the chief Poets, as *Virgil*, &c. have been but Imitators of *Homer*, *Theocritus*, and *Pindar*. As therefore they made no farther Improvements in their *Poetry*, so we have no reason to think they made any in their *Musick*.

If the *Musick* of the *Greeks* was little more than a graceful Pronunciation of Verse, it is as reasonable to conclude the same of

(u) *Lib. de Arte Poeticâ.*

*Es nota, fillaq; nuper habebunt verba fidem si
Græco fonte cadant, parçè detorta-----*

And again,

-----*Vos Exemplaria Græca*

Nocturnâ versate manu, versate diurnâ.

And again,

*Grajis ingenium, Grajis dedit ore rotunda
Musa loqui, præter laudem nullius avaris.*

the

Chap. 2. *The Temple Musick.*

37

the *Latins*, since (x) *Æneid.* 1,
(x) *Virgil* used the *Verb Cano*, which
properly signifies no other than to Sing,
when he speaks of his *Describing in Verse*
the Acts of *Æneas*. St. *Augustine* wrote fix
Books concerning *Musick*, which are all
extant in the first *Tome* of his Works, and
in them he only speaks of the *Length* and
Proportion of Time, as it may be applicable
either to *Pronunciation* or *Poetry*, but takes
no Notice of the *Distance of Sounds*; so
that from thence we may conclude that the
Latins made no Additions to what they re-
ceived from the *Greeks*, but rather left the
State of *Musick* in a worse Condition than
they found it.

But the *Service* in the *Temple* at *Jerusalem*
was regular and orderly, without Confusion
or Disturbance, and where every one knew
his Part, without interrupting another; and
this made the *Babylonians* so very desirous to
hear the same, that (y) when
they had led the Children of (y) *Psal.*
Israel Captives, they required of 137. 1, 2, 3, 4.
them a Song, and Melody in their Heaviness,
saying; Sing us one of the Songs of *Zion*.

When the Children of *Israel* were carried
away Captives into *Babylon*, they laid aside
all their *Musick*, and only spent their Time

in lamenting their Misfortunes. The *Psalmist* saith, *By the Rivers of Babylon there we sate down, and wept when we remembered Zion, we banged our Harps upon the Willows, in the Midst thereof: and when they were desired to sing, they answered, How shall we sing the Lord's Song in a strange Land?*

As for those who remained in the Land of *Canaan*, they were employed in other Business. They could have no Inclination to sing, when they thought of their Brethren in Bondage, and also considered how they themselves were subject to the same Yoke. Besides, they were only the Poor of the Land, who were left behind to be Vine-Dressers and Day-Labourers, and they had a standing Army placed over them to keep them in Subjection. Their Temple was burnt with Fire, their Gates demolished, and their *Golden* and *Silver Vessels* carried away, so that there was nothing but Weeping and Mourning, and what

(2) Chap. 24.
ver. 11.

(2) *Isaiab* said was then fully verified: *All Joy is darkned, the Mirth of the Land is gone.* And the greatness of the Captivity may be guessed at by this one Instance, that when they who came from *Babylon*, and there spake the *Chaldean Tongue*, returned into their

own

own Country, they soon after changed the Language of their Nation into *Syriack*, which is little more than a *Dialect* of the *Chaldee*; whereas, if few had been carried away Captives, it had been impossible that their Return could have produced so great an Alteration, or have made their Language in the succeeding Ages to be so like to that of those with whom they then conversed.

The *Musick* of the *Jews*, by reason of this long Captivity, was so far lost, that it is very probable they never afterwards recovered the same to its former Perfection, when they returned to their own Land. For tho' at their Return they attempted the same, and *Ezra* and *Nehemiah* did what they could toward the restoring thereof, and retained some of those Particulars which had been used in the (a) *First* (a) *Nebem.* Temple, yet as to the very 11. 17 and *Musick*, we cannot think it 12. 24, 45, to be exactly the same. 46.

Supposing that there were six or seven *Singers*, who might be about *Ten Years* of Age at the Captivity (which was as young as can be supposed to remember any thing distinctly, after such a Space of Time) yet these at their Return must be *Fourscore*

Years old, (which was then a very great Age
(b) *Psal.* 90. as it is now) so that their
Voices could not be fit to
teach, and tho' they might
give some Directions as to the *Way* of
Singing, and consequently retain something
resembling what had been before, yet there
is no doubt but it was not exactly the same.

Or if we should suppose that when some
of the *Jews* were in Captivity, their
Brethren in the Land of *Canaan* did conti-
nue their *Musick* in the *Temple*, as it was
before, without any Sense of their own
Misfortunes, or the Misfortunes of their
Brethren, until the *Temple* was burnt by
Nabuzaradan in the Reign of *Zedekiah*,
when every thing belonging to it was
carried away, and they which were left
were again made Captives, which was but
Fifty Years before their *Return*; yet such a
Cessation of *Fifty Years* is enough to make
us conclude, that in such a Space of Time
they might forget even the *Tunes* them-
selves.

Neither is there any Improbability that
the *Tunes* should be then forgotten, or at
least very much altered from what they
were before; if we only observe how soon
Voices alter, and the *Skill* in *Musick* dies for
want of *Practice*, which is evident from many
Coun-

Country Places in this Kingdom, where they learn to sing the *Psalms* in *Consort*, and forget it again; and others, where they sing according to their *own Fancy*, tho' very different from what they are in our *Psalms-Tunes*; and where a Congregation hath taken such an *Error*, and understand not the *Notes*, they will not be rectified, even by an *Organ* it self. If then this is the Case among us who have far better *Instruments* to *Tune* our *Voices* by, and the *Notes* themselves to recover our *lost Musick*, we cannot rationally expect to find it otherwise with the *Jews* since the *Time* of their *Captivity*.

But that the very *Tunes* were forgotten, may be farther proved from the several *Titles* of the *Psalms*, many of which (no doubt) contained the *Names* of the *Tunes* then in Use; but since the *Captivity* these very *Titles* have so puzzled the *Jews* to expound them, that among them there are almost as many *Opinions* as there are *Commentators*; and they only agree in endeavouring to confute each other, which plainly shews that they were then in the Dark as to this Matter.

From the Death of *Ezra* and *Nebemiah* it is very probable that the *Jewish Musick* continued without any farther Improvement. For tho' the *Second Temple* was built,
and

(c) *Extra 3.* and the Gates of *Jerusalem* were repaired, yet (c) the Glory of the former Temple did so far exceed the latter, that many of the Elders, who had seen the First Temple, did weep at the Building of the Second, to think how far it came short of the other; insomuch that there was a Necessity for the Prophets *Haggai* and *Zechariah* to comfort them, in the midst of their Work, with the Promise of an Additional Glory by the Coming of the *Messiah*. The Vessels of the former Temple were of Gold, in this they were of Brass. (d) Besides there were five Things very material which were wanting in the Second Temple, and were all in the First. First, the Ark of God. Secondly, the Urin and Thummim; for God gave no Answer by these two, as he did in former Times. Thirdly, the Fire, which in the Second Temple never descended from Heaven to consume their Burnt-Offerings, as it did in the First. Fourthly, the Glory of God appearing between the Cherubims; which they termed *הכבוד* the Habitation, or Dwelling of God. And Lastly, the Holy Ghost enabling them for the Gift of Prophecy; for between *Malachy* and *John the Baptist* there arose

(d) *Godwin's Jewish Antiquities, Book 2. chap. 1. pag. 68.*

arose no Prophet; so that the *Jews* might now write (e) *Ichabod* upon their *Temple*, and *Services*, and say once more, *The Glory of the Lord is departed from Israel.* (e) אִיכָבֹד
Where (is)
the Glory?
1 Sam. 4. 21.

After this, the *State of the Jews* became more and more perplexed. *Antiochus* profaned the *Temple*, brought them in Subjection to him, and made great Slaughters among them; and when they were freed from him they soon became subject to the *Roman Yolk*. Their Country was infested with *Thieves* and *Robbers*; the *High-Priesthood* exposed to Sale, to him who would give the most for it; their *Religion* divided into *Seſts*, which were so powerful, that the *High-Priests* themselves were not always of the same Party; and their *Schools* clashing one against another, and all erring from the Truth. When our *Saviour* was born, a *Forreigner* was made *King of the Jews*; whilst he lived the Kingdom was divided into the *Tetrarchies*; and after his Death the *Romans* destroyed their City, and burnt their *Temple* to the Ground, not leaving one Stone upon another. Besides the *Sanhedrim* removed from the *Room-Gazith* in the *Temple* (where they usually sate) unto *Jabneh*, and after the Destruction of *Jerusalem*, it flitted from Place to Place, until

it

it was dissolved; and certainly all these *Discords* are too many, and of the worst Sort for the *Improving of Musick*. Or if the *High-Priest* might have any Design to promote the same, he was now under the Power of a *Foreign Army*, and liable to be displaced from his Office at anothers Pleasure, and this must of necessity cool his Inclinations in such a Matter. And if there was no Improvement whilst the *Temple* was standing, and the *Jews* were a People, we cannot expect to find it since their *Polity* was dissolved, and they were dispersed among all the Nations of the World. And therefore when *Ezra* and the *Prophets* were dead, we may conclude that after Ages never attempted to make any Additions to their *Musick*, for these Reasons.

First, *It was a Time of Sorrow, and not of Rejoycing*. For tho' they might rejoyce at their Return out of *Captivity*, yet it was (even then) a Cause of Grief to consider how far they came short of that State they were in before.

Secondly, *They had no Prophet to direct them therein*. The *Prophets Haggai, Zechariah and Malachi*, were (very probably) dead before the *Temple* was finished, or if they were alive, yet they ceased to have any farther *Revelations*,
and

and after them arose no Prophet until *John the Baptist*.

Thirdly, *They now expected the Messiah to restore their decayed State, and to settle them in their Land and way of Worship. I know that the Messiah cometh* (said the Woman of Samaria) *when he is come he will tell us all things*; that is, *all things relating to Divine Worship*. This was the Language of the *Jews*, as well as of the *Samaritans*, and therefore they cared not to act any farther in this Matter, but referred the same until the coming of the *Messiah*.

Fourthly, *All the Psalms* (as they were written by the Prophets and others) *were then in an unknown Tongue*; the Hebrew ceasing to be a *Living Language*, and the Translation of the *Seventy* being mostly in Use; and there is no room to think that they were for performing such a Divine Service whose Words they did not understand. (f) At

their first Return from Captivity, they were not content only to read the *Hebrew Text*, but they also gave the Sense, and caused the Vulgar to understand the Meaning. This occasioned the *Chaldee Paraphrase*. So that we may conclude that they did not afterward

(f) *Nebem. 8. 8.*
See the Appendix
to the *Polyglot Bible*, concerning the
Chaldee Language.
Sect. 5. Pag. 82.

so

so much affect to sing the Psalms in their Bible, the Language being then unknown, nor any of their own composing, because they had no *Prophet* to authorize them so to do; and this was of necessity a great Impediment to their *Temple Musick*. Therefore in short it may be affirmed, that *Musick* was invented by *Jubal*, applied to the Worship of the true God by *Moses*, and brought into some Order and Perfection by *David*. It continued in the same State, or rather declined until the *Captivity*; when it was wholly laid aside; after that it was in Part restored by *Ezra*; but the *Jews* have made no farther Improvements since his Time.

and there is no room to think that they were for performing such a Divine Service

whole Words they did not understand. At their first Return from Captivity, they were not able to read the Hebrew Text, but they

also gave the Sense, and called the Vulgar to understand the Meaning. This occasioned the Council's Remark. So that we may conclude that they did not afterwards

to

CHAP.

C H A P. III.

Of their Manner of Singing : Wherein it is proved that their Method was like to that of our Cathedrals. First, from the Practice of the Primitive Christians, which they received from the Jews; and Secondly, From the Universal Practice of the Modern Jews, which they received from their Ancestors.

SINCE therefore the *Jewish Musick* was in a great Measure lost, at the Time of their *Captivity*, it must be owned a Work of very great Difficulty and Uncertainty to recover the same, or explain what it was in its greatest Perfection and Splendor. If they who lived nearest those Times could not effect this, it is more unlikely that any one of this Age should come nearer to the Mark. In this Case the *Scripture* saith very little; and whatsoever is scattered up and down in the *Rabbins* (being of a much later Date) can no way be depended on. The *Scripture* tells us what *Instruments* they used (tho' it describes them not) that they had *Singing-men*, and their (*g*) Sons, or (if I mistake not) (*g*) בנים their *Singing-boys*; there we find

find also recorded *the Psalms* which they sang, but it tells us very little of the Manner how this Singing was performed, so as to be able from thence to guess at the *Tunes* they used. Besides, *Musick* in General depends more upon the *Particular Air* and *Fancy* of each Nation, than upon any certain and constant Rules; and therefore it is much more difficult for one of another Nation, and at such a Distance of Time, to make any Discovery therein. We know very exactly the *Measures* which the *Greeks* used in their *Poetry*. We know that they sang formerly their *Verses*, and that they have written something upon this Subject, of which there remains some *Tracts*; but all this hath not prevented its being lost, insomuch that it is impossible for us to know what *Airs* they gave to the *Odes* of

Pindar, &c. (b) And therefore the *Jewish Musick* being of a much more early Date, being not particularly described by any *Author*, and the greatest *Criticks* in the *Hebrew Language* not agreeing concerning their *Poesy*, it is much more difficult to guess at their *Musick*. For this Reason *Boetbius* in his *Treatise of Musick*, tho' he speaks at large of what was used among the *Greeks*, yet wholly

(b) Appen-
dix to the
Polyglot Bi-
ble. Pag. 25.
Sect. 45. 46.

wholly omits to mention any thing of the Jews. For this Reason the famous (i) *Kircher*, a Man so eminent in all Parts of the *Oriental Learning*, in his large Treatise, intituled *Musurgia Universalis*, tho he describes the Form of all the *Jewish Instruments*, yet he tells us nothing of their *Tunes*; and when he proposed several *Notes* to answer (as he thought) the *Accents* in the *Hebrew*, yet lest it might be mistaken for an *Essay* of this Nature, he styles it, *The Modern Musick of the Hebrews*.

(i) *Kircher's Musurgia Universalis.*
Book 2.
Chap. 5.
Sect. 6.

And † a very learned Author of our own Nation saith, *It is certain that the Jews had a set solemn Way of Musical Service; but how to be compared unto, or drawn up to any Correspondency with our Ways, I doubt (and more than so too) whether any Man is able to perform: and therefore I presume that in an Essay of this Nature, the Reader will be more candid and favourable.*

† *Mr. John Gregory, on the Nicene Creed; in his Posthumous Works. Pag. 47.*

(k) *Monfieur Le Clerc* tells us his Opinion in general Terms in these Words; *If we should say that the Musick of the*

(k) See his *Universal and Historical Library*, for the Year 1688. Vol. 8. chap. 8. pag. 258.

Antient Hebrews is not very Regular it is not very unlikely. They were a Nation intirely given to Agriculture, who had neither Theatres nor Publick Diversions after this Manner. All the Publick Use they made of their Musick consisted in singing of Sacred Hymns which David instituted, and nothing obligeth us to think that this Musick was Harmonious and Methodical. We see at this Day that the Jews sing very confusedly in their Synagogues, and they read the Scriptures in Singing, be it Prose or Verse. The Mahometans sing their Alcoran which ariseth from its being full of Verses. The Prose of the Hebrew hath some too, and (it is perhaps for the same Reason that) the Jews sing their Bible, time out of mind, tho' they know not wherein the Poetry consists.

(1) *Musurgia*
Universalis.
Book 2.
Chap. 4.
Sect. 4.

(1) But Kircher on the other hand, thinks it was a most exact Musick, and gives his Opinion at large in this manner: There is no doubt but the Musick of the Hebrews was most perfect in the Time of David and Solomon. For since David acted the part of a Musician from a Child, and was wonderfully affected with it, it was impossible, that when he was raised to an Higher Degree of Honour, he should not promote it to the utmost. And as we ought

ought to believe that Solomon was instructed of God, in the Knowledge of all other things, so also of Musick. For I do not see how that Divine Building could be so compleatly made, according to all the Rules and Numbers of Harmonical Proportion, without the greatest Knowledge and Skill of Musick: Certainly all the Vessels of the Temple were placed in a wonderful Order, and especially the Musical Instruments were made with the most exquisite Art, and framed with the greatest Variety and Wisdom; and he only can be ignorant hereof, who doth not understand the Order and Disposition of every thing which occurred in this Wonderful and Divine Fabrick, Josephus tells us (Jewish Antiquities, Book 9. Chap. 2.) It is most certain that Solomon made four hundred thousand Musical Instruments for the Use of the Choir. From whence it naturally appears, that the Musick of Solomon exceeded ours by many Degrees: Neither is it probable that such an innumerable Parcel of Musical Instruments, made by the greatest Skill, should serve only for the producing some Rude and Inartificial Sounds; but we must believe that it did wholly equal the chief of our Instruments, and the Art of our best Organists. There was certainly a wonderful Order of Songs and Chanters, a wonderful

Distribution of the Singers, a wonderful Agreement of Words fitted to Harmonious Notes. Neither is it likely that all the Instruments of one Choir did perform their Parts in Unison, but made a various Harmony, with a wonderful and ingenious Contexture of the upper Parts well fitted to their respective Basses.

The Reasons thus alledged by so learned an Author, do convince me that the *Musick* of the *Hebrews* was not so mean as *Le Clerc* would have it: But yet I cannot believe that it came near to that Perfection, where-with this Science hath been improved in this Last Age.

For, *First*, I suppose that they had no Divisions of many Notes to a Syllable, no Fuges, and no Repetitions of Words, but plainly sang the same Words as they lay before them in the *Psalms*. These may justly be reckoned some of the *Graces* of our present *Musick*; but if they had been in Use among the *Jews*, they would have rendred the Service so long, that it would have been a Weariness to perform their daily Tasks, or especially their solemn Musick on extraordinary Occasions. The *Jews* had their daily Sacrifices, and burning of Incense; they had their Morning and Evening Prayers, and they read in the Synagogues

out

out of the *Law of Moses* every *Sabbath-Day*, so as to read over the *Five Books* every *Year*. They had also *Lessons* out of the *Prophets*, and none of these things were to be left undone. And as to their *Singing*, they had a Custom at the *Passover* to sing the *Hundred and thirteenth Psalm*, with the *five following*, which they called the *Great Hallelujah*. They had also a *set Psalm* for every *Day of the Week*; and on the *Sabbath-Day* (besides the *Psalm* for the *Day*) they sang Part of *Deut. 32.* and *Exod. 15.* And besides this, there was an *Ascent of Fifteen Steps* or *Stairs* in the *Temple*, between the *Womens Court* and the *Mens*, at the *Gate of Nicanor*; and upon these *Steps* did the *Levites* sing the *Fifteen Psalms* which immediately followed the *Hundred and Nineteenth*, upon each *Step one*, at the *Feast of Tabernacles*; whence (m) each (m) *Psalm* is called *שיר המעלות* A *Song of Degrees*, or *Steps*; so that had their *Musick* been lengthened by these *Additions* and *Improvements*, which later *Ages* have made, it would have been a very tedious *Service*, and have required more *Time* than could have been allotted for the *Performance* thereof.

Secondly, I suppose that they had but one Part. For tho' there is mention, (n) that Solomon had Men-
 (n) Eccles. Singers, and Women-Singers,
 2. 8. and (o) that the Sons of the
 (o) 1 Chron. Levites joyned with them in
 Chap. 25. Singing, yet it is probable that
 they sang the same Part an Eighth, or Seven Notes higher than the Men, as the Women and Boys naturally sing in our Country Churches: and therefore they wanted the Harmony of a Consort, or several Parts at the same time; which is the real Glory of all Musick. If we should suppose they had the Accents to guide them, yet they (being the same both for Men and Boys) could not denote a Variety of Parts. It seems impossible to me, that there should be any such Composition, without the Knowledge of the Gammut which is the Ground of all Musick; wherein the seven Letters do readily shew us the Concords, and Discords in every Octave; and this was first brought into this Method by Guido Arezzinus about the Year of our Lord 960. Accordingly St. Augustin, in the first Tome of his Works, writes no less than Six Books concerning Musick, but not a Word concerning any Variety of Parts, of which (no doubt) he would have taken notice,
 had

had it been known either in, or before his Time.

But lest it should be thought that they had *Variety of Parts* whilst the *First Temple* was building, and lost the same in the *Captivity*, there is a Text which seems to evidence the contrary, namely, 2 *Chron.* 5. 13. *It came to pass, as the Trumpeters and Singers were as one, to make one Sound (in Hebrew טקן קול One Voice) to be heard in Praising and Thanking the Lord, and when they lift up this their Voice with the Trumpets, and Cymbals, and Instruments of Musick, and praised the Lord, saying, For he is good, for his Mercy endureth for ever, that then the House was filled with a Cloud, even the House of the Lord.* Where we may observe that this טקן קול one Voice, or Part is mentioned as the greatest Excellency of the *Temple Musick*, which would not have been, if it had known a greater Perfection.

There are two Objections which may be raised against this Opinion.

The *First* is, That the *Greeks* had their *Scale of Musick*, and also their *Concords*, their *Αυριον*, their *Διαφων*, &c. and consequently their *Musick* in many *Parts*.

But tho' we find Mention of several *Distances* in *Musick* among the *Greeks*, yet

I rather think them to be *Leaps* in a *single Part* than *Concords* in *Composition*. The *Distances* talk'd of among (p) 2 Τόνῳ. the *Greeks* are (p) the *Second*, the *Third*, the *Fourth*, 3 Δίτονῳ. the *Fifth* and the *Eighth*, 4 Διαπασάρων. as in the *Margin*. Now 5 Διαπέντι. if these were designed to 8 Διαπασών. denote the *Concords*, it was ill done to place the *Fourth*, and worse to place the *Second* among them; or if such were admitted, it is a wonder that the *Sixth* (which is known to be a *Concord*) was refused. But if these were used to shew the *Distances* by which a *Voice* may rise or fall, it is no wonder that they left out the *Sixth* and *Seventh*, (being *Distances* not to be used without better Judgment and Design than those *Times* would admit of) and made mention of the rest as being common in their *Musick*.

The *Scale* of *Musick* among the *Greeks* consisted but of *Fifteen Notes*, or the *Distances* of two *Octaves*, namely the *First* from their Περσλαυρανόμῳ, (which I suppose was the *Key* of their *Musick*) to their Μίαν, and the *Second* from their Μίαν or *Middle Note* to their Νύκτις or *Highest Note*, by which I suppose they designed only the utmost Extent of a single
Natural

Natural Voice; and their *Seven Moods*, so much talk'd of, were no more than (q) the *Seven* different *Methods* of altering their *Tunes*, by *Flats* and *Sharps* placed at the Beginning of a *Lesson*,

(q) Dr. Wallis
his Appen-
dix to Ptole-
my. pag. 313

which they therefore called *Μεταβολὴ ἡγασί Τόνου*. Besides, the Names of their *Notes* in the *Upper Octave* have no Affinity with the Names in the *other*: Whereas the *Scale* invented by *Guido Aretinus* consisted of *Twenty Notes* (tho' our *Modern Composers* in many *Parts* often exceed the *Scale* both above and below) and the *Notes* in every *Octave* begin with the same Letter, that we may thereby more readily compute the *Concords* and *Discords*. Besides, had there been *Composition* of many *Parts* among the *Greeks*, I doubt not but the learned *Dr. Wallis* who took so much Pains herein, and was so curious in the finding out such hidden Matters, would have met with some Footsteps hereof; but in-

(r) Pag. 316.
Superest, de
Veterum
Melopoeia
monendum.
Simplicem

stead of any such Discovery, he (r) plainly tells us the contrary. *eam fuisse, et quantum quidem ego persentio) non-
nisi unius (ut jam loquimur) Vocis: ut, qui in ea
fuerit concentus, in Sonorum sequela spectaretur;
quem nempe faceret Sonus antecedens aliquis cum
sequente. ----- Ea verò, quæ in hodiernâ Musicâ*

conspicitur,

conspicitur, Partium (ut loquuntur) seu Vocum duarum, trium, quatuor, pluriumve, inter se consensio (concurrentibus inter se, qui simul audiuntur, Sonis) Veteribus erat (quantum ego video) ignota. Continuarum (ut aiunt) Partium (ut sunt apud nos, Bassus, Tenor, Contratenor, Discantus, &c.) altera alteri succinente; aut etiam Divisionum (ut loquuntur) seu Minutionum castius tardiori concurrentium, eadem in Veterum Musica vix ulla Vestigia (haud certa saltem) deprehendo.

The Second Objection is, That the Chaldeans had their (*שׁוּפְרָא*) a Word plainly derived from the Greek *συμφωνία*, and which supposeth many Parts; and if it was so in Chaldaea, we may conclude it to be the same in the Land of Canaan.

But to this it may be answered, That the Word *συμφωνία* in Greek, from whence this Chaldaean Word is derived, doth not signify a Consort, but rather something else sounding (as it doth) with the Voice, which is equally true of Instruments sounding in Unison; and accordingly in our Translation we render it a Dulcimer; and it is very remarkable that

the (*שׁוּפְרָא*) Jewish Commentators (who are, certainly the best Judges in this Matter) do all agree to expound it of Instrumental, and not of Vocal Music.

(*) See the Jewish Commentators, printed by Buxtorf, or Rabbi Jacobides upon Daniel, printed alone in 4to. at Amsterdam, 1633.

stick,

sick, and may therefore (both according to their Opinion, and the Derivation of the Word) properly signify Instruments joined with the Voice; and this may probably be what the Septuagint in *Amos* 5. 23. calls *Ψαλμὸς ὀργάνων*, by which I suppose they meant a Psalm, or Singing with the Organs. Like to this I take to be that Expression of Solomon. (u) *He had Musical Instruments, and that of all* (u) *Eccles.*

sorts: In Hebrew *וְשִׁיר וְנָחַל* where we may observe that these two Words are the same Noun, only one is in the Singular Number, and the other in the Plural; and as they are derived from the Verb *נָחַל* (*to destroy*) they may signify such a Musick (namely Instrumental) which when joyn'd with the Voice will destroy the Words, that they cannot be so clearly understood, and therefore (x) the Text tells only that Solomon had sometimes Vocal Musick alone, as Men-Singers, and Women-Singers, and sometimes *אֶחָד* a Symphony of Instrumental Musick (in Unison) added to it: sometimes

(x) The Learned Reader may find a Probability for this Exposition, by comparing this Phrase *וְשִׁיר וְנָחַל* *Eccles.* 2. 8. with another of the like Nature *וְשִׁיר וְנָחַל* *Job.* 37. 8. which we thus translate, *The small rain, and the great rain, of his strength.*

one only Instrument: and sometimes
many joynd together at the same
time.

Indeed it may also be asked, how this
Musick came to be so Famous? And to this
an Answer may be given;

First, That it was not Famous, especial-
ly if we compare it with the Modern Im-
provements. The Greeks tell us strange,

(y) Dr. Wallis his
Appendix to *Prolo-*
my, pag. 317. Adeoq;
omnino mihi per-
suadeo, neq; Vete-
rum Musicam accu-
ratiorē nostrā fu-
isse, neq; prodigio-
sus illos effectus
(qui memorari so-
lent) in hominum
animos (puta ab *Or-*
phæo, *Amphione*, *Ti-*
mothæo, &c. præsti-
tos) olim obtigisse;
nisi per audacem sa-
tis Hyperbolē ab *Hi-*
storici enarratos di-
cas; vel id ob sum-
mam Musices rari-
tatem (magis quam
Præstantiam) apud
impentam plebem
contigisse.

(z) *Eccles.* 1. 8.

(a) *Prov.* 23. 20.

but (y) false Stories of
their Musicians; but the
Scriptures not being used
to such Romantick Ex-
pressions, affirm (z) that
the Ear is not filled with
hearing; and that (a)
singing of Songs to an hea-
vy Heart will avail little.
So that we may suppose
they had not the full
Sound of the Three Con-
cords to the Bass as we
have in our Composition
of Four Parts; neither
could they always move
the Passions thereby, and
therefore it was not so
Famous as we are apt to
Imagine.

Secondly,

Secondly, Tho' it came not nigh the Perfection of *Musick* in this Age, yet it was Famous, because it far excelled all which was then in the World. *Musick* (as well as all other *Arts* and *Sciences*) hath been wonderfully improved. Let us look back within the Memory of Man, and we shall scarcely find a *Division* of many *Notes* to one *Syllable* used in *Composition*; and (b) a Great ^{(b) *Simpson's Compendium of Musick.*} Master in his Time dis- ^{Part 4. Sect. 14.} approving of the same. ^{Pag. 114.} Let us look back from thence to the Time of Queen *Elizabeth*, and there we find *Morley*, the chief *Musician* of his Age, mentioning several *Moods* of Time which are now known to be *Immusical*, and the *Notes* prick'd without *Bars*, as if they knew no Time at all. The Age before him had no *Points* or *Fuges*; before that, all the *Notes* in the upper Parts were of an equal length with those in the *Bass*, and for this Reason, all *Musical Composition* was called *Counterpoint*. In the Tenth Century, the *Gammut*, or *Scale of Musick*, was scarcely invented. Before that *St. Augustin* treats thereof, as if it was only a *graceful Pronunciation*; and therefore if we look farther back, it is reasonable to imagine, that such a Performance, which would not
now

now be admired, might then be reckoned extraordinary.

But that I may be more particular in the manner thereof, I shall lay down this Hypothesis; That the Musick in the Temple did very much resemble that part of our Cathedral Service, which we call The Chanting of the Psalms, especially when Men and Boys sang the same Part without a Bass; not excluding the other Variety of Responses which we find in our Litany, and also in our Morning and Evening Prayer.

To this Opinion (c) a learned Author of our own Nation seems to incline; who saith,

That the Church-Musick
(c) Gregory of the
Singing the Nicene Creed, Pag. 48.
had several Degrees to rise by: The first and rude

Performance was done
Plano Cantu, by Plain Song; as the Psalms
are most ordinarily read in Cathedrals; or, at
the best, but as they are used to be sung in
Parochial Churches, where, tho' sometimes
the Noise may seem to pretend to a dash and
sprinkling of Art, 'tis most commonly (and 'tis
well if it be no worse) in the same Time and
Tune. Thus I suppose it to have been in
the Jewish Temple.

For First, This was the Method used by
the Primitive Christians in the most early
Ages of the Gospel; and this they borrowed
from

from the Jews. When the Apostles were sent to convert the lost Sheep of the House of Israel, they took a particular care not to separate from them in any thing which was lawful, lest by this means they might frustrate their grand Design. Accordingly St. Paul tells us, (d) he was made all things to all men, that by all means he might gain some. And as they did not abolish the Duty of Singing Psalms, but recommended it to us, so it would be absurd to imagine that they did it in a new Method. When our Saviour sang an Hymn before he went to the Mount of Olives, he did it according to the Jewish Custom; for none of their Laws was then abolished, and his eating the Passover at that time, shew'd a strict Conformity thereto: And there is no doubt, but the Apostles when they sang Psalms, or Hymns, did it in the same manner as when Christ was with them; and that also the Primitive Church made no Alterations. (e) Calvin saith, I doubt not but from the beginning they followed the Jewish Use in singing of Psalms. The Apostle exhorts the Ephesians to speak to, and admonish one another in Psalms, and Hymns, and Spiritual Songs, and he speaks to the Colossians in the same

same manner; in both which places he recommends this Duty which was so much practised by the Jews. To which may be added, that as he gives no particular Directions about the manner thereof, so he leaves it to be continued as it was practised before. Now (f) Philo gives us an Account how the *Essenes* (being one of the three famous Sects among the Jews) sang their *Psalms* and *Hymns* to God at *Alexandria* (near the *End*. of the *World*). (g) *Ecclesiastical History*. Book 2. Chap. 17. sometimes they sang together, as in our Reading *Psalms*; and sometimes they harmoniously answer'd each other, as in our other Responses. These *Essenes*, *Eusebius* (g) endeavours to prove not to be the Jews which Philo really means, but the first *Christians* which were converted by *St. Mark*. Now if the *Christians* and the *Jews* had used a different way of Singing, this alone would have convinced *Eusebius* of his Mistake.

Another thing, which *Eusebius* observes of them, is that they sang *Psalms* and *Hymns* by a *Precentor*, the rest answering (as we do in our Litany) the *Extreams* of the Verses, as we do in our Litany. The same is witnessed by the Author of the *Apostolick*

lick Constitutions, (b) who describing the Manner of the Christian Service, adds,

*After the reading of the Lessons out of the Old Testament, let another sing the Psalms of David, and let the People answer the Ex-
trems of the Verses.* Some

(b) Book 2. Cha. 57.

Επειὸς τις τῷ Δα-
βὶδ ψαλλέτω ὑμ-
νὸς καὶ λαὸς τῷ α-
κροσυχία ὑποψαλ-
λέτω.

footsteps of which Cu-
stom remain still with us ; when in those
short *Versicles* of the *Liturgy* being taken out
of the *Psalms*, the Priest saith, or sings the
first half, and the People answer the latter.

As for *Example*, in that taken out of *Psal.*
51. 15. The Priest saith, O Lord, open thou
our lips, and the People answer, And our
mouth shall shew forth thy

Praise: And that in this
we agree with the *Anti-
ent Church*, is also the

(i) See *Mede*, pag.

60. Bishop Patrick
his Preface to the
Psalms. Comber, &c.

Opinion of our (i) *Modern Divines*.

And as the *Essenes* of *Alexandria* were
noted for this their way of *Singing*, which
was, without doubt, according to the *Jew-
ish* Method; so we may conclude that the
Church of Alexandria received their *Manner*
of *Singing* from them ; and therefore the
Account which we have of them is the more
remarkable, because it was one of the ear-
liest Churches, and founded by St. Mark ;

F

they

they were the best Calculators of Time; the Number of Professors were very many; in this Church there was a constant Succession of *Bishops*: and therefore her Practice

in this Case is the more
(k) *Confessions*. Book
10. Cha. 32. Sect. 2. considerable; who (as

St. *Augustin* tells us) in the time of *Athanasius* (and no doubt before) did take care that the Reader of the *Psalms* should sing with so small an alteration of the Voice, that it might be more like to pronouncing than singing, and consequently did well agree with the *Plain Chanting* of our *Cathedral Service*.

And as to the *Church of Jerusalem*, it is plain that the *Apostles* after they were *Inspired with the Holy Ghost*, did frequent the *Temple* at the *Hours of Prayer*, when they also offered up their Sacrifices of *Praise* and

Thanksgiving at the same time; and this they would not have done, had they not approved of the same. (l) And as

(l) See *Dodwel* of *Instrumental Musick* in the *Worship of God*. pag. 75.

they had thus approved of, and communicated with *Instrumental Musick*, at least in their *Worship of the Temple*, and their way of singing; so it is not improbable but that the *Apostles* continued it in the *Head Church*, whether in *Pella*, or the *Ruins of Jerusalem*,

Salem, after the Dissolution of the Worship of the Temple. However this is a Time wherein we have no Monuments which can inform us of any thing to the contrary.

From the *Eastern Churches* it is probable that the *Western* received the same Custom of Singing, or Chanting the Psalms. If the Grave and Plain Tunes of the Psalms were (as (m) *Platina* affirms) set out by *Gregory the Great*, who flourished about the end of the *Sixth Century*,

yet the same Author tells us that *Damasus* began it in his time, who lived *Three Hundred Years* before, and was the third Bishop of Rome after the Reign of *Constantine the Great*. The reading or singing each Verse of the Psalms by Turns, began, at least in *Damasus* his time, and therefore *Gregory* could not begin that which was wholly new, but only improve the old. Neither was it at Rome only, for

(n) *Ambrose* Bishop of Milan, Hexam. Book 2. Chap. 5. Bene mari Plerumq; comparatur Ecclesia, quæ primo ingredientis populi agmine, totis Vestibulis undas vomit; deinde in Oratione totius Plebis, tanquam undis resistentibus stridet, & in Responsoribus Psalmorum, cantu virorum, mulierum, Virginum, et vultorum, consensus undarum fragor resultat.

Milan (who was Contemporary with, or rather before *Damasus*) gives us some hints thereof; and therefore as it increased in several parts of the *Western Churches*, as soon as the Storms of *Persecution* were blown over, and the *Churches* settled; so their *Uniformity* in this Matter makes it the more probable, that they received it from the *Church* either of *Jerusalem* or *Alexandria*.

But Secondly, This is the Method which the *Jews* at this time do use in all the Ser-

vices in their *Synagogues*; and tho' *Buxtorf* in his (o) *Synagoga Judaica*, doth but very obscurely mention this; yet in (p) another place he speaks more expressly: That the use of the *Accents* is to mark out unto us the *Musick*, or way of Singing among the *Jews*, who do not Read, but Chant out the *Hebrew Text*. We find this Custom therefore both among them

and us. Now the *Jews* do so hate the Name of a *Christian*, that we cannot imagine, that they would learn from

(o) *Buxtorf's Synagoga Judaica*. Cha. 5. Pag. 149. *Cantitur, & legitur*, and Pag. 156. *Deinde canere pergunt*, and Page 159. *Precentor in Scholâ eam publicè decantat*.

(p) *Buxtorf's Thesaurus Grammaticus*, pag. 33. *Accents designant Musicam, sive rationem Cantus apud Judæos, qui Textum Biblicum non legunt, sed Cantillant*.

from us, any thing relating to *Divine Worship*. Our very using it would have set them against it, and would have been rather a great Offence, than an Inducement to them to Practise the same: So that our agreeing herein, can arise only from this; that both we and they did learn it from their Ancestors. Besides, it is very likely, that it is the same Method which was used in the Time of the *Second Temple*, because (tho' their *Temple* is destroyed, and the *Jews* dispersed over the World, yet) in every Place where they now live, they retain this very Custom, particularly in *London*, in *Holland*, in *Germany*, &c. Now if they had proceeded so far as to make any Alterations in one Country, yet we can hardly imagine that they should do the same in all. They have naturally a great Veneration for the Customs of their Forefathers, and therefore we know not what they could propose to themselves in making any alteration as to this particular. Add to this, that if they had made any Alterations, we may suppose, they would have differed more and more from us *Christians*, and not have been more conformable to us in our way of *Worship*. Or how could we imagine that such a thing could be carried on, and a Correspondence fixed for this Purpose.

Purpose in all Nations of the World; and yet we have no account by whom this Project was set on foot, or when, or why this Alteration was first made? It is justly reckoned an undeniable Argument of the Purity of the *Hebrew Text*, that it agrees with all the Translations into other Languages; and we may as reasonably conclude, that the *Jews* have not differed from their former way of Singing, because they observe the same Method in other Nations.

If therefore this Method of *Singing* is the same which was practised in the *Second Temple*, we may suppose also that it resembled what was under the *First*.
 (q) *Ezra.* 3. 12. There were many who (q) wept when they saw the *Second Temple*, because it was so far inferior to the *other*; and no doubt, they would also have expressed their Concern, if they could have perceived the *Singing* in the *latter*, to be different from that which they heard in the *former*. They who saw the *First Temple* may be supposed to give Directions (as far as they could remember) for the continuing of the same *Musick* without any alterations. We are (r) *Nebe.* 12. 45. 46. told, that (r) both the Singers and the Porters kept the Ward of their God, and the Ward of the Purification,

tion, according to the command of David and of Solomon his Son: for in the days of David and Asaph of old, there were chief of the Singers, and Songs of Praise and Thanksgiving unto God. Now if they kept to all other Circumstances of Singing, according as it was in the time of David and Solomon his Son, we may conclude that they kept as near as possible to the *Musick* it self.

But for the farther proof of what I have proposed, it will be necessary to consider. *First*, The Circumstances observed in their singing: *Secondly*, what sort of Verse we find in those parts of the Old Testament, which we call *Poetical*: *Thirdly*, The Nature of the Accents, being the only Notes we can have to guide us: and *Lastly*, The Titles and Inscriptions of the Psalms, with their *Selab* and *Hallelujah*: from all which put together, we may the better guess, how this *Musick* or Service was performed.

CHAP.

F 4

CHAP. IV.

Of the Circumstances observed in Singing.

THE Manner and Circumstances of the Jewish Singing, are at large described by the learned (S) Dr. Lightfoot, in

(s) *Lightfoot*, Vol.
1. pag. 919. Sect. 2.

Temple Service, Chap. the
7th, to which I refer the

Reader for his farther Information, and
only take notice of a few Particulars.

First. The Singers (saith he) in singing these Psalms, divided each of them into three Parts, making three large Pauses, or Rests in them, and at these Intermissions the Trumpets sounded, and the People worshipped.

This founding he describes to be a *Plain-Blast*, then *another* with *Quaverings and Shakings*, and after that a *Plain-Blast* again,

which he called a *Tara-*

tantara, tho' he (*t*) confesseth that this Word seems to put the *Quavering sound* before, and after, and the Plain in the

(t) Page 921.

(*) תקועה תרועה. but in their Short Writings they express it thus ;

תָּחִל

midst, contrary to the *Jewish* description of it. This sounding the *Jews* expressed by (u) *three Words* which by some of them

thema

them were said to be *three different Soundings*. This is not in use, in the *Chanting* of our *Psalms*, but in our *Anthems* there are frequent *Intermissions* of all the Voices, when the *Organ* Plays alone, that which we call a *Retornella*; and as it was in use among the *Jews*, it might probably be begun and ended in the *Fifth Note* above the *Key* in which the *Musick* was set, and played after this or the like manner.



Secondly, They had their *Præcentor* or *Chanter*, as we have in our *Cathedrals*; Neither is it unlikely but upon *Solemn Occasions*, or their *Publick Feasts* they might have two, one on the one side, and the other on the other; and each of these might probably be elected into this Office according to his *Merit*. The *Business* of the *Præcentor* was to Sing the first Verse, or at least the first Part thereof, that the rest of his Brethren might know what *Tune* to Sing, and what *Pitch* to take; and so join together in performing the rest of the Service

Service. Accordingly (x) Kircher tells us, That in the Time of David there was a

(x) Kircher. Book.

1. Chap. 4. Sect. 2.

*Quem nos Cantorem
nunc a cantando vo-
camus, vel Choragum,
quasi caput Chori.*

(*) Nehem. 11. 17.

(||) 1 Chron. 15. 27.
and 22.

certain Captain and Ma-
ster, who governed the
rest of the Singers; who
had a better Voice, and a
more exact Skill in Mu-
sick: and to him David
gave those Psalms which
were to be sung to the Mu-
sical Instruments. (*) The

first of these was called ראש החלל The
Principal to begin, or מנצח The Ma-
ster of the Song, and such, might very
probably Asaph, Heman, Ethan, and Je-
duthun be. (||) Such a one was Chenaniab;

he was Chief of the Levites in this Office, and
he instructed about the Song, because he
was Skilful. The other was called מנצח

שני The second from among his Brethren;
and we find that they were distinct after the
Captivity, since it is (y) recorded, That

(y) Nehe. 11. Mattaniah the son of Micah,
the son of Zabdi, the son of A-
saph, was the Principal to begin

the thanksgiving in Prayer, and Bakbukiab the
Second among his Brethren. Neither can we
supposethatthis wasthe first Instance of Two
Precentors, since it seems probable, it was
thus when they praised God for their De-
liverance

liverance at the Red Sea; where (z) Moses

was *Præcentor* to the Men who made up the one Side of the Consort, and Miriam to the Women who made up the other.

But that it was thus in the Time of the First Temple, may be collected from the words of (a) *Nebemiah*, who tells us, that in the days of David and Asaph of old, there were Chief (or Heads) of the Singers (רָאשֵׁי שִׁירֵי הַמְּשֻׁרְרִים perhaps in the

Dual Number to denote two) and a Song (שִׁיר in the Singular Number) of Praise and Thanksgiving

unto God. Thus it was with those *Essenes* at Alexandria which (b) *Philo* mentions; who speaks frequently of their Hymns, and tells us, that after the expounding of the Law, one being the first, or Chief, rising up, sings an Hymn to God, which he performs with various turnings and windings of the Voice: and the rest (saith he) do imitate their Chief in a decent Order; every one listening attentively, or quietly, except at the End, or Close of all; for then they all

(z) *Exod.* 15.

(a) In the Text, viz. *Nebem.* 12. 46. the word is שִׁיר where the Characteristical Letter of the Dual or Plural Number is left out; but the *Masorites*, who were the great Critics of the Hebrew Text, tell us, it ought to be read שִׁירִים in the Dual or Plural Number, and so it is in the Text it self, printed at *Basil.* 1536.

(b) *Philo* the Jew in his Book concerning a Contemplative Life, near the End.

all lift up their Voices without distinction of Sex. Thus our Anthems which are sung in a single Part do end in a Chorus. And (a little after) when all are risen up; there are two Comforts, and each of them have their Præcentor over them, who excels the rest in Honour, and Skill of singing; and then they sing Hymns to the Praise of God; so that this was one of the most antient and uninterrupted Offices among them.

Thirdly, I suppose they had singing Men and singing Boys. The first of these is easily proved; and as for the other, I suppose that the word *Children* or *Sons*, in Hebrew **בנים** ought not to be limited to the natural Sons of their Bodies, but to those who made up the Consort, according to their Order; since this word, as it is varied in all the Oriental Languages, will admit of a very great Latitude in its Translation. It is certain that these *Sons* were a Part of the Singers; and had they been the natural Sons, it is very strange that in all the *Four and Twenty Orders*, the *Chief* with his *Sons*, and his *Brethren*, should be neither more nor less than (c) Twelve. But as Da-

(e) 1 Chron.

15. 9, &c.

(d) v. 8.

(e) v. 1. to 7.

vid settled their Method and Orders, the small as well as the great, according to this Supposition, we need not wonder at their Equality. It is probable, (e) that

at

at first the Sons of *Asaph*, *Heman*, and *Jeduthun* might supply these Places (and were therefore more properly called בני) who being ever with their Parents, might be sooner and better taught; and afterward such as succeeded them might be called by the same Name; and as the *singing Men* who stood with the *Præcentor*, are called his *Brethren*, so the *Boys* might as properly be called his *Sons*.

Besides, that they had *singing Boys* in the Time of *Solomon*, will be more probable, if we do but allow the usual *Musick* at the *Temple* to equal at least, if not exceed what he had at other times for his more private *Diversions*, and which happened on other Occasions; and that he who built so stately a *Fabrick* for the *Worship* of *God*, and made so many *Musical Instruments* for its use, would not suffer the *Performance* there to be inferior to any other.

Now (f) *Solomon* himself tells us, that he had *Men Singers*, and *Women Singers*, among the De-

(f) *Eccles.* 2. 8.

(g) *Psal.* 68. 25.

(b) *Philo* of the *Life of Moses*. Book 3. *Exod.* 15.

lights of the *Children of Men*. (g) We are told, that in the solemn going to the *Sanctuary*, *The Singers* go before, *the Players on Instruments* follow after, and among them were the *Damsels* playing with *Timbrels*: and that at the (b) *Red Sea*, the *Women* sang to-

together with the Men; and therefore we must suppose that the Women sang constantly in the *Temple*, which will be hard to prove, or else we must grant that by the word *בנים* are meant such *Boys* (whose Voices are naturally of the same Pitch with Women) to perform that Part commonly in the *Temple*, which the Women did in private, and on particular Occasions.

To this may be objected, (i) that the *Priests* and *Levites* did not (i) *Num. 4. 3.* bear a part in the *Service* of the *Sanctuary* until they were *Thirty Years* old.

But the meaning hereof is only this; That when the *Israelites* were in the *Wilderness*, such only should carry the *Ark*, *Tabernacle*, &c. who were in their full strength: and accordingly they did not execute the *Priests* Office until that Age. But it is certain, that the Office of a *Priest* and of a *Singer* is very different; and their not admitting *Priests* before *Thirty Years* old, is no greater an Argument against the *singing Boys* Then, than our not admitting *Priests* until *Four and Twenty Years* old, is an Argument that we have no *singing Boys* Now. Tho' none but *Priests* did execute the *Priests* Office, yet those who were younger might be employed in other Stations: for *Samuel* was not only a *Nazarite* (which consisted only

only in a Vow of (k) Abstinence, (according to the meaning of the word, and account thereof in Scripture) but

(k) From נון to Abstain.
Num. 6.

be also (l) ministered unto the Lord, girded with a linen Ephod. And tho' it cannot be

(l) 1 Sam. 2. 18.

proved that he was a *Singer*, yet it proves that notwithstanding Num. 4. 3. there might be other Offices for Lads, as well as that in which he was employed. And that

the *Priests* Office is distinct from the *Singers*, is fully asserted by (m)

(m) Maimonides, in his Treatise intitled כלי מקדש Per. 3.

Maimonides, in affirming that the *Singers* might be *Israelites*, as well as *Levites*.

Another Objection is; That the *Jews* take no Notice of *Singing Boys*, in any of their Writings.

But if it can be proved out of Scripture, we need not value the silence of the *Rabbies*, which might be occasioned by the declining of *Musick* among them at the Captivity; when they might lose so much of their Skill, as was necessary to keep the *Boys* to an exact *Eighth* with the *Men*; and therefore they being thereby unpleasant to the *Hearer*, might be laid aside; and the *Rabbies* being of a later date, do only give us an Ac-

count

count of what was since the Captivity; but not of what was before.

Fourthly, The Singers were generally Levites, and stood in the Desks while they sang, and the singing Boys (as I suppose) stood directly under them.

Fifthly, Part of these Singers and their Boys were placed on one side of the Choir, and Part on the other, over against them; that so they might take their Parts by Turns. In order to this, they are said to
 (n) 1 Chron. 25: 8. (n) cast Lots, Ward against Ward, as well the Small as the Great, the Teacher as the Scholar;
 2 Chron. 5: 12. (o) Nbc. 12: 24. and that they might be the better distinguished, they were all arrayed in White Linnen. And thus it was also after their return from the Captivity. For then (o) there were the chief of the Levites, Hashabiah, Sherebiah, and Jeshua the son of Kadmiel with their Brethren over against them, to praise, and to give thanks, according to the Commandment of David the Man of God, Ward over against Ward. They had their Places assigned them by Lot, and when they were thus assign'd, they were not to remove from side to side; for if they did, the Place allotted them could not properly be called *morab* which signifies such a Place as ought to be kept.

For

For the better assigning unto them their Places; let us suppose that our *Cathedrals* do in many Things, altho' not exactly, imitate the *Temple at Jerusalem*. Accordingly at the first *Entrance* on the Sacred Ground, there was (p) the *Gate Shushan*, or the *Kings Gate*: within this there was the *Outer Court*, or *Court of the Gentiles*, like to a large (p) 1. Chron. 9. 8. *Square Church-yard*: Opposite to this *First Gate* there was (q) (q) *Act. 3. 2*: The *Beautiful Gate* of the *Temple*, or the great *Church Door*: Within this there was the *Gate of Nicanor*, or the *Choir Door*, with Steps ascending to it, on which they constantly Sang at the *Feast of Tabernacles*: And on each side of this Gate there were Desks, or Seats, as also an Ascent of Four Steps, in all two Cubits and an half high, first into the first Rank, and then into the rest; and in these the *Singers* stood to perform their Duty; the *Boys* (as I suppose) in the lowest Rank, and the *Men* above them: And not far from thence, opposite to the *Gate of Nicanor*, or the *Choir Door* (r) was the Space between the (r) *Joel 2. 17*. *Porch* and the *Altar*; being a plain Pavement, where the *Priests* were commanded to weep, and say, *Spare thy People, O Lord*, as we do when we read the *Litany*. G Lastly,

Early, As they were placed in this Order with one *Prætor*, or perhaps with two, so they Sang in their Turns, or answered one another: And therefore it is very probable, that one Side sang one Verse of a Psalm, and the other Side sang the other. Indeed we cannot suppose that they did Sing in the Synagogues, where they had not a Regular, and fixt *Consort*; but rather that they did Read the *Psalms*: The *Ruler of the Congregation* first reading one Verse, and the People another, and that the *Essenes* kept to the same Cu-

(1) *Rbilo the Jew*
concerning a Con-
templative Life. 77

100 CUMULATIVE, TA

apugricus. Which

is thus rendered by
the Latin Translator.

12 (as 11th)

(1) Bullinger on
Marth. 26. 30. Ch.

seipollu, wale gila-
dam Humma ita 256-

locutionem esse, ut ver-
ba ipsius ab illis finit

excepta, & vicissim
reddita.

that his Words u

Sept 1891

from of Singing, who (as

(c) Exhibit reports of them
did perform this. Other

sometimes with one voice.

and sometimes with all the

rest; or sometimes all to-

gerbers, and sometimes with the Opposite Voices

answering one another.

When our Saviour insti-

tuted his last Supper, it is said. *Matth. 26:26*

that he sang an *Hymn*.

and (r) Bullinger tells

us, It is probable that

Christ and so speak just,
re received by them and

repeated

repeated

repeated in their Turns, And that the Primitive Christians retained this Custom, may not only be proved from their own Writings, but also from the Testimony of (u) Pliny, who giving an Account to Trajan the Emperor, of their Behaviour in Time of Persecution, when

(u) Pliny. Book 10. Epist. 97.

Singing would have been improper, saith of them, *Soliti sunt carmen Christo, quasi Deo, dicere secum invicem.* They were wont to say their Verses to Christ as God, among themselves, and in their Turns. And no doubt, they received this Custom from the Jewish Synagogues.

But we need not want due Proof that the Jews did perform their solemn Singing by Antiphons or Responses. If we will allow the Songs with which the Women received Saul, to have been Religious, or at least to have a resemblance of what was then performed before the Ark, and afterward in the Temple, it is there expressly recorded, (x) that they answered one another, and they sang one to another.

(x) 1 Sam. 18. 11. and 21. 11.

Besides, This way of praising God is the most Antient that we find in Scripture. Thus Moses praised God: For he and the Children of Israel began the Song:

(y) I will sing unto the Lord for he hath triumphed gloriously, the Horse

(y) Exod. and his Rider hath been thrown
15. 1. 21. into the Sea: And (z) then Mi-

riam the Prophetess, and all the Women, who went out after her with Timbrels and

Dances, acted their Parts: verse 20.

And Miriam answered them, מִי־לֵה (not the Women which followed her, but) the Men, even Moses, and his Company, saying the same Words, which they had said before.

And as we have the First, so we have the Best Examples that can be desired, even the blessed Angels, and glorified Saints in the Kingdom of Heaven. Thus (a)

One cried unto another, Holy, Holy, Holy is the Lord of Hosts. And

(a) Isa. 6. 3. a late (b) Reverend Au-

(b) Bishop King, of the Inventions of Men in the Worship of God. Author tells us, that the Church of God triumphant in Heaven is constantly

represented throughout the Revelations, praising God after this manner, as Chap. 7. 9. to 12. and Chap. 19. 1. to 6. and that there is no Question, but this is spoken by an Allusion to the manner of the Churches praising God upon Earth.

Add to this, That the Frame and Composure of some Psalms (more especially Psalms

Psalms of Praise) are such as do plainly discover, that they were divided into *Parts*, and sang by *Turns*. (a) Some *Psalms* do suddenly alter from an *Extasy* of Joy to a *Passion* of Grief, or the contrary; and therefore one *Passion* is fit to be expressed by one Man and another by another.

(b) In some *Psalms* the Priest doth (as it were) speak to the People, and the People to the Priest, the *Tribe* of *Levi*, or the *House* of *Aaron*; as when they call upon each other to praise God, or (c) when the Priest bleisseth the People, in the same manner as after the Creed in our *Liturgy*, when the Minister saith, *The Lord be with you*, and the People answer, *And with thy Spirit*.

Of this we have a remarkable Instance in the *Twentieth Psalm*; where the first Part of the four first Verses are proper for the Priest, and the latter for the People. He prays for them, *The Lord bear thee in the Day of Trouble*, and they answer. *The Name of the God of Jacob defend thee*. he prays, *Send thee help from his Sanctuary*, and they answer, *And strengthen thee out of Zion*. He prays, *Remember all thy Offerings*, and they answer, *And accept thy burnt Sacrifice*. He prays, *Grant thee according to thine own*

Heart, and they answer, *And fulfil all thy Counsel*; and then follow such Expressions as may make a full *Chorus*, with (d) a Verse

(d) v. 6.

(e) *Psal.* 24,
and 42.

(f) *Psal.* 136.

(g) *Psal.* 107.

8, 15, 21, 31.

proper for the *Priest* intermixed with them. (e) Some

Psalms consist of *Questions* to be made by one, and *Answers* to be returned by another. (f)

One *Psalme* repeats these words at the End of every Verse, *For*

his mercy endureth for ever; as if the former Part was expressed only by one, and this the constant *Chorus*. (g) Another *Psalme*

repeats *Four* times the same words, which are a Subject very fit to be sung by the whole Congregation, after they had heard the wonderful Works of God declared to them in the other Parts of the same *Psalme*;

(h) and another repeats twice a *Verse* of *Praise* proper for a *Chorus*, tho' the begin-

(i) *Psal.* 67, 3, 5. ing of the *Psalme* is a *Peition* for the *Propagation* of the

(i) *Psal.* 118. Gospel. (i) Some *Psalms* re-

(k) *Psal.* 135 and 150. peat the same Words in such a manner, as if one was taking

each Sentence from the Mouth of another; the *Scholar* from the *Master*. (k) And

others speak of praising God by particular *Persons*, or *Particular Instruments*; and then conclude with a *General Exhortation*,

and

and these might be designed to be repeated at the *Beginning*, by Some in their *Tunings*, but to be sung or said at the *End* by All. And if they might have the same, or a like distinction of Verses in their *Psalms*, to what we have at this Time (of which I shall speak in the following Chapter) then it is probable, that in all other *Psalms*, they answered one the other, Verse for Verse, as we do in our *Cathedrals*.

Lastly, That they answered one another in Singing after this manner, may be farther evident, from the use of the *Hebrew* Verb *anwy* which being to answer, in the proper, and native Signification thereof, is also used for to Sing. When *Moses* spake of them that worshipped the *Golden Calf* he said, (1) *It is not the Voice of them that Shout for Mastery, nor the Voice of them that Cry for being overcome,* (1) *Exod. 32.* but the Voice of them that Sing 18. do I hear in the *Hebrew* *anwy* (2) *Nam 21.* *anwy* the Voice of them that 17. answer one another. So in *Israels* Song of the Well: (3) *Spring up, O Well, Sing ye to it,* in the *Hebrew* it is, *anwy anwy* answer unto it. (4) So in the *Psalms* (5) *Psal. 147.* where we translate Sing unto the Lord with Thanksgiving; sing praises upon the Harp unto our God: In

the Hebrew it is *ענו* Answer unto the Lord with Thanksgiving. And in (o) *Isaiah*, In that Day sing ye unto her, a Vineyard of red Wine: In the Hebrew it is *ענו לה* (o) *Isai.* 27. answer ye unto her. Thus we have before the Captivity, the (p) *Ezr.* 3. concurrent Testimonies of Moses, the Prophets, and the Psalms concerning this matter. And since the Captivity (p) there is another, which may put all out of doubt, where it is expressly said *ויענו בהלל* and they answered each other in Praises (which we rightly translate) and they sang together by Course, in praising and giving Thanks unto the Lord, because he is good, for his Mercy endureth for ever towards Israel.

Neither was this Custom only in *Judea*; since the Prophet (q) *Jeremiah* seems to allude also to the same among the *Medes*; that (q) *Jer.* 51. 14. when they came up against *Babylon* they should lift up a Shout against her, in Hebrew *וענו עליה היר* and they shall answer against thee with a Shout; and the learned (r) *Dr. Pocock* (speaking of the Verb *ענו* that when it is used for Singing it is usually understood of such Singing in which one answers another) tells us also that accord-

according to this Notion, an Antient *Arabick* Translation out of the *Hebrew*, renders the Words of *Hos.* 2. 15. thus, פתנאוב בשרור and *she shall mutually answer there with Mirth*, with Songs, or in Singing: And certainly the *Arabians* would not have used this Phrase, in the Translation of that Text, if it had not alluded to a Custom among them.

And as it was the Practise of the *Jews*, and in other Places; so it seems to be as much in use among the *Christians*, in the first Ages of the Gospel. (f) *Pliny* tells us what they did in *Pontus*, and *Bithynia* under *Trajan* the Emperor. (*) *Socrates* makes *Ignatius*, the first Bishop of *Antioch* in *Syria* the Beginner thereof, even under the *Apostles* themselves. (||) *St. Basil* having brought this Custom in to his Church, before they of *Neocæsarea* used it, *Sabellius*, the Heretick, and *Marcellus* took Occasion thereat to incense the Churches against him, as being the *Author* of new Devices in the Worship of God; Whereupon to avoid the Opinion of Novelty, and Singularity, he alledgeth for that which himself did the Example of the Churches in *Egypt*, *Libya*, *Thebes*, *Palestina*, the *Arabians*, *Phœnicians*, *Syrians*, and *Mesopotamians*,

(f) *Pliny* Book 10.

Epist. 97.

(*) *Socrates* his Ecclesiastical History, book 6. chap. 8:

(||) *Basil*, Epist. 63.

mians, and in a manner, all that revered the Custom of Singing *Psalms* together and *(*)* *Platina* testifies, that *(*)* *Platina* in the *Damasus Bishop of Rome* began it in his Time, tho' *(*)* *Virgil Eclog. 3.* it is probable that they had heard, and approved of this Method long before; since *(*)* *Virgil* seems to allude to it when he said

Alternis dicetis, amant alternæ Canenæ.

Hitherto we clearly see the Method of Singing in the Temple to have a very great Resemblance with our Cathedral Worship. If they had their Instrumental, as well as Vocal Musick; So have we. If their Singers stood in the Desks, and the Boys stood directly under them, all cloathed in White Linnen; so it is with us. If they had their Precentor to begin their Times and their Psalms; so have we. If they had Singers who were Levites, or might be of another Tribe; we have also some which are Ordained, and others in a Lay Capacity. If they answer'd each other in singing, or sang by Turns; so do we. If they had various ways of Singing; so have we. Sometimes we do all begin together, as in singing, or saying the Creed, or the Lord's prayer. Sometimes the People answer with a low Voice, as in the Confession; and sometimes in

in a *lower Voice*, as at the *Gloria Patri*. Sometimes we read each Verse by Turns, as in the *Chanting of the Psalms*; sometimes the People follow the Minister in singing the *same Words*, as at the beginning of the *Litany*; sometimes in *different Words*, as at the *Responder*; sometimes in Part of the Words, as in the *Litany*, *Spare us, good Lord*; and *We beseech thee to hear us, good Lord*. And lest all this should not be sufficient, we have an *Anthem* to be sung, where the *Composer* is at liberty to use the utmost Strains which either Art or Fancy can invent, either in a *single Part*, or in a *Consort*; that as the *Temple Musick* was the best in the Land of *Canaan*, so our *Cathedral* might not be inferiour to what may be heard in other Places; and that such who are delighted with *Musick* may not be under the Temptation to frequent the *Stage*, or those Places which tend rather to the Debauching of Youth, and Corrupting of good Manners; but may at once have an Opportunity both to please their *Ears*, and edify their *Souls*. And therefore our *Cathedrals* are the only Places in *England*, which have gathered up the *Remains of Antiquity* (in relation to Church Musick) that nothing might be lost, and at the same time hath left a skilful Artist wholly at liberty

to

to make the utmost improvements which the Age is capable of.

CH A P. V.

Of the Kinds of Verses, or Poesy used in the Psalms.

IN order to treat of the *Antient Poesy* of the *Hebrews*, it will be necessary, *First*, To lay down such *Notions* as will agree with the whole *Book of Psalms*, and such other parts of the *Scripture* as are called *Poetical*, without any *Transposition* or *Alteration*. *Secondly*, To consider whether the *Psalms* are written in *Prose* or in *Verse*. *Thirdly*, To treat of the *Opinion* of some that the *Psalms* were written in *Meter*. And *Lastly*, Of others who affirm they were written in *Rhime*.

As to the *Psalms* in general, it may positively be affirmed; *First*, that the *Style* of them is different from the rest of the *Scripture*. It consists not in *History*, like some other parts of the *Bible*, or in tedious *Harangues* like some *Human Writings*; but in *Pious Ejaculations* either of *Prayer* or *Praise*. The *Style* is short, and contains in it an *Elegance* peculiar to it self, and the

Hebrew

Hebrew Language ; it is also adorned with variety of *Figures*. The *Sentences* are comprehended in few *Words*, but full to the purpose, and hardly to be equalled by any other *Author*.

Secondly, As the *Psalms* were regulated by the *Jewish Musick*, so we may conclude that they had a *Distinction of Verses*, and probably that the *Verse* ended where the *Sence* was most clear and intire. The *Jews* do many of them affirm that there was no such *Distinction* until the (u.) *Masorites* of

Tyberias, who made this *Division*. And accord-

ingly (x) *Rabbi Elias*, a *Man* of great *Note* among them, gives this *Account*; *After the Ma-*

forites had began to place the Points and Accents in every Verse, they first considered, where the End of the Verse ought to be; altho' they had it in the Law by a Tradition from Moses, and there they added two thick Points, in this manner [:] throughout the Bible. But tho' the Masorites made this Distinction by Points, yet they were not the Dividers of the Verses. Elias saith they had this by a Tradition from Moses.

Besides, in the *Jewish* (y) *Mish-*
neh the *Author* tells us plainly;

(u) See Buxtorf's
Comment. Masorethi-
cus. pag. 38.

(x) Elias in his
Book of the Accents.
Chap. 2.

(y) *Mishneh*
Megill. chap.
3. pag. 22.

We

We do not distinguish any Verse, except what Moses distinguished. And he gives this Rule: That he who reads in the Law (to the People) shall not read less than three Verses, he shall not read more out of the Chaldee Paraphrase, than one Verse, and three out of the Prophets. So that here is a plain Distinction of Verses, long before the Masorites invented the Vowels, and Accents, tho' it is not so plain, how that Distinction was made. But it seems most probable, that it was only a void Space, and the Masorites adding two Points might give the Occasion to the Jews to look on them as the Dividers of the Verses.

Thirdly, We may suppose the Verses to be of the same Length at that time, as we find them now. All the Chapters in the (2.) Lamentations except one, begin with a several Letter placed in an Alphabetical Order, and each of these Letters, are thrice repeated in the third Chapter. Now these Acrosticks plainly shew a distinction of Verses throughout Four successive Chapters; and if there was such a Distinction in one Book, why may we not expect the same in another? Besides, (a) Psalms. The Psalms, do abound with Acrosticks of this nature. In (a) one Psalm each

(2.) Lament.
Chap. 1, 2,
3, 4.

(a) Psalms.

each Letter is *eight times* repeated in the Beginnings of the Verses. In (c) another there is an *Acrostick* Letter at the Beginning of every other Verse. In (d) others at the Beginning of each Verse, and in (e) others at the Beginning and Middle of each Verse: and all these do shew that such a Distinction of Verses (notwithstanding the Opinion of some Jews to the contrary) was originally design'd.

(c) *Psal.* 37.

(d) *Psal.* 34. and 145.

(e) *Psal.* 111. and 112.

Besides, the frequent *Anaphora's* at the Beginnings of Verses (such as (f) those cited in the Margin) may be made use of as an Argument to prove the same; and also the *Epi-strophe's*, or Endings of Verses in the same Words, which (as we find them in (g) other places) are very remarkable; and in (b) one *Psal.* from the Beginning to the End. In Latin or Greek when the Poets use such *Figures*, they are generally placed at the Beginnings or Endings of their Verses, and the same may be said of the Hebrew.

(f) *Psal.* 29. 3, 4,

5, 7, 8, 9. *Psal.* 29.

10, 11, 12. *Psal.* 56.

10, 11. *Psal.* 73. 2,

22, 23, 27. *Psal.*

96. 1, 2, and 4, 5.

Psal. 99. 1, 2. *Psal.*

118. 6, 7, 8, 9.

Psal. 124. 1, 2, and

3, 4, 5. *Psal.* 136.

1, 2, 3, 4, 5, and 26.

Psal. 146. 8, 9.

(g) *Psal.* 118. 1, 2,

3, 4, and 10, 11,

12.

(b) *Psal.* 136.

We

(i) *Psal.* 42. 6, and 12. and 43. 5. *psal.* 8. 1, and 8. *psal.* 46. 8, and 12. *psal.* 49. 12, and 20. *psal.* 56. 4, and 10. *psal.* 57. 4, and 10. *psal.* 60. 5, to the end. and *psal.* 108. 6, to the end. *psal.* 57. 8, to the end, and *psal.* 108. 1, to 5. *psal.* 67. 3, and 5. *psal.* 80. 7, and 10. *psal.* 99. 5, and 9. *psal.* 103. 1, 2, and 21, 22. *psal.* 104. 1, and 35. *psal.* 106. 1, and 107. 1, and 108. 1, and 36. 1. *psal.* 107. 8, and 15, and 21, and 31. *psal.* 118. 1, and 29. (k) *Psal.* 12. 1, 2. *psal.* 22. 2, 3. *psal.* 123. 2, 3.

and as the same Word doth end, and begin a different Sentence, we may suppose it (according as we find such Instances in *Latin* and *Greek Poets*) to end and begin a different Verse. So that should we grant that the *Masorites* had no other Direction, and that they were the first Dividers of the Verses; yet they had great Reason to divide them in this manner; and that they only made the Ends of the Verses more distinct,

but

We find also (i) the same Verses used frequently in different Places of the *Psalms*, and have no reason to doubt that they are intire Verses, which are thus repeated. Thus we find *Virgil* hath often placed the same Verses in different Parts of his Writings, and we scarcely find any Instances of this Nature where the Verses are not intire.

We find also some Instances of the same Word (k) ending one Sentence, and immediately beginning another by the Figure called *Anadiplosis*;

but retained the same Length which they had in the Days of the *First Temple*.

Fourthly, The Verses, in those Parts of *Scripture* which are called *Poetical*, are usually shorter than those in the Rest of the *Bible*. This is evident to any one who reads a *Translation*, and is much more visible, if we observe the frequent *Ellipses* which are in the *Original*.

Lastly, Each of these Verses consists of two Parts, which in our *Translation* are divided from each other by a *Colon*, and in the *Original* by an *Accent* called *Atknack*, and at the End of each Verse (marked with a Period in our *Western* Translations and with the Accent *Silluk* in *Hebrew*) the *Sence* is clear and full. In the *Proverbs* each Verse consists of two Sentences, which usually treat of contrary Subjects: But in the *Psalms* each Verse usually consists of two Sentences, which will serve to explain each other. Thus in the *Latin* and *Greek* Poets, when they write in *Hexameter*, and *Pentameter Verse*; or indeed in any other where the Verses are of different Measures, and they observe the same Order, at each End of their proposed Method the *Sence* is clear. This Division of a Verse into two Parts is visible in a *Translation*, but abundantly more apparent in the *Original*.

For there we find (l) frequent *Anaphoras*, sometimes in the *same Verse*, (m) sometimes in the *Middle of one Verse*, and the *Beginning of the following*, (n) sometimes the *same Epistrophe* or *Ending in both Parts* of the *same Verse*; (o) and sometimes the *same Words* both in the *Beginning and Ending* by the *Figure Symplece*. Sometimes we find a (p) *Repetition of the same Word* in the *Beginning of the latter Part* of the *Verse*, which concluded the former, and that by an *Elegant Anadiplosis*. The (q) *Alphabetical Acrostick* which we find in some *Psalms*, is made by observing this Order in both *Parts of the Verse*. And the word (r) *Selah*, which is usually found in the *End of a Verse*, is also found at the *End of the first Part*, all which do make the *Division of a Verse into two Parts* to be very apparent, but especially in the *Original*; which seems for these Reasons to be more curiously Composed for such a way of singing,

- (l) Psal. 15. 4. 11.
 Psal. 57. 3. Psal. 119.
 10. Psal. 60. 9. Psal.
 68. 15. Psal. 77. 1.
 Psal. 90. 4. Psal. 89.
 51. Psal. 92. 3. Psal.
 54. 1, 3, 16. Psal.
 96. 1, 2. Psal. 113. 1.
 Psal. 125. 1, 13, 19.
 20. Psal. 142. 1. Psal.
 144. 15. Psal. 145. 7.
 8. Psal. 147. 10. Psal.
 148. 1, 2, 3.
 (m) Psal. 115. 12, 13.
 Psal. 118. 15, 16. Psal.
 126. 2, 3.
 (n) Psal. 56. 10. Psal.
 113. 1. Psal. 115. 9.
 10, 11. Psal. 135. 19,
 20.
 (o) Psal. 113. 1. Psal.
 118. 25.
 (p) Psal. 115. 14.
 (q) Psal. 111, and
 Psal. 112.
 (r) Psal. 57. 3.

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ing, which we call *The Chanting of the Psalms*, than can be imitated in any exact Translation.

This is all which I shall affirm concerning the *Poesy* of the *Hebrew Psalms*, which is not sufficient (as I do imagine) to convince any impartial Reader that the *Psalms* were Originally written in Verse; tho' I cannot but own that we should soon be obliged to believe it, if we were to be determined in this Case, by the greatest Number of Testimonies, and especially such as are more antient; And if we believed this, it would still be a greater Difficulty to judge whether the *Poesy* consisted in *Rhyme*, or in *Measure*.

Whether the Hebrew Psalms were written in Prose, or in Verse.

The Famous (†) Kircher in his *Musurgia Universalis* handles this Question at large, and concludes the *Psalms* to have been written in Verse from the Testimony of (†) Kircher. Book 2. Chap. 5. Venantius, Sedulius, Hierome, Eusebius, Augustine, Athanasius, and Josephus, as also from the Titles of the *Psalms*, the *Acrosticks*, the *Tropes* and *Figures*, such as a *Repetition* of the same Words, or Verses, *Anaphora*, and several others; and also because they were Sung to *Instrumental Musick*.

and at last, taking it for granted that they were written in *Verse*, he enquires into the several sorts of *Verse*, and gives the opinions of several Authors, of whom he tells us, some thought they were *Hexameters*, some *Pentameters*, some *Sapphicks*, and some *Iambicks*. But at last he adds, that lest he should say nothing in so obscure a matter, he thinks fit to give his Opinion in these Words: *I say, we must not think that the Hexameter, Iambick, and Sapphick Verses are the same with our Latin Poets, and do consist of the same Quantity, Quality, and Order of Feet, but to be far different in all these Respects; because that very antient Poetry of the Hebrews takes often other Feet, between the Dactyles, and Spondees, and often changes that Order, and Method which is observed by other Poets.* And more particularly he affirms: That *the Hebrews are wont to interpose in their Verses, several unusual Rhimes which are contrary to the Custom of other Poets, and which the plain Reader is not capable of understanding.* This he speaks only in general Terms, but not descending to treat of Particulars (except in one single Instance) he hath left this Matter, as obscure as he found it.

The

The Learned (u) Buxtorf in the End of his *Theſaurus Grammaticus* endeavours alſo to prove, that the Parts of the *Bible*, which we call *Poetical*, are written in *Verſe*, and not in *Proſe*; and argues alſo from the Teſtimony of *St. Hierome*,

Joſephus, and others; from the Nature of the *Accents*, and the *Style*, which abounds with many *Figures*, and ſuch as are uſually in *Poetical Authors*; and ſaith as much in the Proof hereof, as the nature of the Cauſe would bear. But at laſt he that took ſo much Care and Pains to clear up this Matter leaves it as very doubtful; for he confeſſeth, that (x) ſince the Meaſure and Number of the holy Meter, began after the Time of the Prophets, by little, and little to be neglected, and the antient learning of the Hebrews did decline more and more, therefore it is miſerably forgotten, even among themſelves. And at laſt he concludes, that (y) if there were any other Meaſures beſides what he mentioned (and they are very few) they are all buried in oblivion: And he therefore tells us, that (as Solomon ſaith *Eccleſ. 5. 15.*) he ſhall labour for the Wind, who ſhall employ his thoughts

(u) Buxtorf's Treatiſe intituled *De Proſodiâ Metricâ*. Pag. 625.

(x) Pag. 627.

(y) Pag. 630. and 631.

any

any farther in the Search thereof, and (as Rabbi Akiba told a Man who took great Pains to little or no Purpose) that he should be like one who cast himself into the deep and troublesome Waters, and brought up a Shell in his Hand. Now the Reason of this fruitless Labour I take to be, because such a Man searcheth after that which is impossible to be found, and am therefore inclinable to believe, that the *Psalms* in the *Hebrew Bible* &c. are no otherwise written in Verse, than the *Psalms* in our Translation, which are read daily in our Churches, and where there is neither Measure, nor Rhyme: which Assertion (I suppose) may be proved from these Reasons.

First, If the Poetry consisted in any sort of Measure, or Rhyme, it is a Wonder that they who have been most Critical in searching into the Nature thereof, have not been able as yet, so to discover it, as to satisfy any indifferent Reader. Our Modern Writers give their Opinions, and a few Instances thereof, which ly scattered in the *Psalms* &c. leaving the Reader to make farther Improvements thereon if he can. Rabbi Elias an Eminent Jew wrote a Book of Grammer intituled פקדון אלון The Chapters of Elias, the First of which is called פקדון השיר The Chapter of a Song, because it gives us an Account of the

the Rules of *Prosodia*, and the several Kinds of *Verses*, with Examples of each sort. Now if the *Hebrew Psalms* had been in *Verse*, we might have imagined that he would have explained the same, or have brought Instances from thence, especially since (for want of Examples) he makes several kinds of *Verses* himself, and cites other *Authors* of less Esteem, but his Silence in this Matter shews that there was a very good Reason for it.

Secondly, (z) If the *Hebrew Psalms* had been Written in *Verse*, it is a great Wonder,

That the most *early Translations*, especially such as were in Use in the *Apostles Days*, or in the Ages immediately fol-

(z) See Bishop King concerning the *Inventions of Men, in the Worship of God. Cha. 1. Sect. 1. par. 5. 6.*

lowing, more particularly the *Septuagint*, or the *Chaldee Paraphrase* had not been in *Verse* also; since some of them take as great Liberty to vary from the Original as this would amount to; and it is also as great a Wonder that we cannot find upon any Record; That the *Primitive Christians* in the first ages of the Gospel did sing any thing in *Verse*, when on the other Hand we are certain that they sang *Hymns* in *Prose*.

Thirdly, The *Prophets of the Heathen* who pretended to be inspired, did generally

write their *Prophecies*, and their *Hymns* to their Gods in *Verse*, and therefore it is very probable that for this Reason, the *Holy Ghost* thought fit, that such as were inspired by him should decline that Way of recording

(a) *Spencer*, in his Book intituled *De Ritualibus Judeorum*. their *Prophecies* or their *Praises*, especially since a (a) very Learned Writer of our own Nation hath

fully proved, that many of the Rites, prescribed by God to the Children of *Israel*, were chiefly designed to preserve them from *Symbolizing* with the *Heathen* in their *Idolatry*.

Fourthly, If the *Hebrew Psalms* were written in *Verse*, then certainly the *Songs* recorded in the *New Testament* would have been in *Verse* also. For the *New Testament* was written by *Divine Inspiration* as well as the *Old*. Now the *Songs* of *Simeon*, *Mary* and *Zacharias* mentioned by *St. Luke*, and the *blessed Saints in Heaven* mentioned in the *Revelations*, are all of them in *Prose*, and thence we may conclude the same of the *Old Testament* as well as the *New*.

Lastly, If we scan any Texts mentioned, we shall scarcely find two successively of the same Measure, provided we place the two main Accents *Atknack*, and *Silluk* at the Ends of the Verses; and if we place them other-

otherwise, and suppose that these Accents were of Use in Singing of the Verses, it will breed an utter Confusion between the *Verse*, and the *Notes*, in-
 somuch that they who (b) *Buxtorf's*, The-
 formerly sang the Words saurus Grammati-
 (excepting *Psal.* 111, and cus. Pag. 33.
 112,) could never while they sang distin-
 guish any such Measures. And if the *Ac-*
cents do determine the Way of Singing
 (which (b) *Buxtorf* himself doth freely
 allow) they ought also to determine the
 Length of the Verses.

The Arguments to prove that those Parts
 of Scripture were written Originally in
Verse, are taken,

First, From *their being sung*. But
 this will not prove it. The *Primitive Chri-*
stians sang their *Hymns* in *Prose*. Our *An-*
thems are in *Prose*; and our *English Psalms*,
 which are sung every Day in our *Cathedrals*,
 and pointed accordingly, are in *Prose*, and
 therefore the *Original* may in this Respect,
 be like the *Translation* and sang accord-
 ingly.

Secondly, From *the Testimony of Jose-*
phus, and several of the *Fathers*. But to
 this it may be answered, That they all give
 their Opinion in general Terms, without
 descending to such Particulars as might be
 sufficient

sufficient to prove it. As for *Josephus*, he was a *Jew*, and, probably, the first of this *Opinion*, from whom all the rest might borrow this Notion. As for the *Jews*, it was their Fault to affirm any thing which would make their Nation look great and famous; and therefore *Josephus*,

(c) *Augustin* Preface of *Musick*. *Quibus memoris consistant versibus Davidici; non scripsi, quia nescio. Nec enim ex Hebræa lingua quam ignoro, potuit etiam numeros Interpres exprimere.*

Augustin's Confession. Book 11. Chap. 3. *Est Hebræa voce loqueretur, frustra pulsaret sensum meum, nec inde mentem meam quicquam tangeret.*

knowing in how great esteem *Poetry* was at that Time among the *Greeks*, and *Latins*, might the more freely assert this, lest his Nation should seem any way inferiour to others. *St. Hierome* lived in the Beginning of the Fifth Century, when the *Jewish* Learning was so forgotten, that tho' he was Eminent herein; yet he had no better Opportunity to judge in this

Matter than we have now. As for *Athanasius*, and *Eusebius*, it may be doubted whether they had any Skill in the *Hebrew*, and as for (e) *St. Augustin*, he denies it, more than once, so that their bare Testimonies cannot be esteemed sufficient in this matter without a farther Proof.

Thirdly,

Thirdly, From their Tropes, and Figures, many of which are supposed to be Poetical: and with which the Psalms do abound. But these Figures are not so peculiar to Poetry, but they are to be found also in Prose, especially in Orations, Declamations. &c.

Fourthly, From the Acrosticks, Repetitions of Verses, and the Titles of the Psalms: Of the two first of these I have spoken in the Beginning of this Chapter: and of the latter I shall speak more particularly in Chap. the Ninth.

Lastly, From the Different manner of placing the Accents in the Book of Psalms, from what we find in other Places of the Old Testament. The Order of the Accents in the Ten Commandments is very different from what we find in other Places: But no one infers from thence that they are written in Verse. If the Accents were not invented but by the Masorites in the Beginning of the sixth Century, and if they are of little Use to discover their Antient Way of Singing, they can be of less Use to discover their Poetry. But of this I shall also treat more particularly in Chap. the Eighth.

C H A P. VI.

Of the Opinion, That the Psalms were written in Meter, like the Latin and Greek Poets.

AFTER what hath been said in the former Chapter, it would be needless to consider, *Whether the Psalms were written in Meter, or in Rhime*; if some Eminent Writers had not treated more particularly upon each of these Subjects, whose *Opinions*, and *Arguments* do deserve to be seriously considered.

The Learned *Kircher* having strenuously asserted the *Poesy of the Hebrew Psalms*, and, probably, considering the small number of *Rhimes*, which are to be found therein, asserts that the *Poesy* consists in *Meters* of different *Sorts*, and accordingly gives us one Example (*viz.* *Psal.* 111.) which being an *Acrostick*, shews us more plainly the Beginings of the *Verses*, and each *Verse* consisting of an *equal* Number of *Syllables*, shews that they had a Measure in their *Poetry*: But then he confesseth that it is scarcely to be met with in any other *Psalms*. Thus he would have the *Hebrew* (in some respect) to imitate the *Latin*, and *Greek*.

In this Case the single Instance of one
short

short *Psalm*, when another is not to be found, can hardly be thought sufficient to cause a Guess at all the Rest. But besides this, the *Hebrew Language* seems not capable of such Measures, which will appear by comparing the same with the *Latin* and *Greek*.

For wherever we find any such *Metrical Verses* we also find that the *Language* will bare a *Transposing of Words* without any *Confinement* to place them according to *Grammatical Order*, and in such *Poetry* they are always obliged to take a greater Liberty of this Nature. But in the *Hebrew Language* there is hardly a greater Liberty allowed than we can take in *English*. It is indifferent in *Latin* or *Greek*, whether the *Substantive* is set before the *Adjective*, or the *Adjective* before the *Substantive*, and whether any Words be placed between them or not. But in the *Hebrew*, the *Adjective* is always set after the *Substantive*, without any such *Interposition*. In *Latin* and *Greek*, the *Pronouns* are distinct Words from the *Substantives* with whom they agree, and may be placed either before or after, like *Adjectives*; but in *Hebrew* they are inseparably annexed to the *Substantives*, as a Part of the same Word, and therefore admit of no Variation. In *Latin* or *Greek*, when

a *Genitive Case* follows a *Substantive* in *Signification*, it may in *Order* be placed either before or after; but the *Genitive Case* in *Hebrew* (as it makes some Alterations in the *Vowels* of the other *Word*, so it) is inseparably and immediately set after it, and therefore the *Hebrews* had not such an Advantage of placing their long and short *Vowels* in any *Metrical Order*, by the Interchanging of *Words*, as was usual among the *Latins* and *Greeks*. The *Greeks* and *Latins* have also several *Cases* in each *Number*, some whereof end in long *Syllables*, and some in short; and as for those short *Syllables* which end in a *Consonant*, they may be made long by *Position*, if the next *Word* begins with a *Consonant*, and the liberty of transposing *Words* gives them a very great Advantage in this Respect. Besides, there are several *Declensions*, in which the *Oblique Cases* are longer than the *Nominative*, by which means there is a greater Opportunity in extending the *Verses* to their due *Length*, as well as just *Quantity*; but the *Hebrew* consisting of no different *Cases*, they could not improve their *Poesy* in this Manner. Add to this, That the *Latin* and *Greek Words* are so contrived, that a *Poet* may very easily meet with *Words* of any small *Number* of *Syllables*, and those of any *Quantities*, and the

the Number of long and short Syllables are so exactly intermix'd throughout the whole Languages, that it is hard to determine which is most. But the short Syllables in the Hebrew (consisting only of a Simple or Compounded *Sheva*, and happening so seldom in the Middle, and never in the End of a Word) are not sufficient to produce any Variety. It is also a General Rule in Hebrew, that two of these short Syllables never come together, so that they could not have any Variety of Feet, but if they affected an Heroick Verse, the Dactyle must be wanting; or if they composed Iambicks, there could be no Tribrachis, Dactyle, nor Anapest; and consequently their Measures must be very defective. The Latin and Greek have variety of Moods and Tenses, and the *Musical Voice* is also a great advantage to the Greeks in this Respect: Now the Hebrews have no different Moods and Tenses: but the whole Verb is comprehend'd in the Present, and Future Tense, the Imperative, and Infinitive Mood and Participle; and tho' there are different Conjugations, yet whoever considers that a Verb very usual in one Conjugation is but seldom found to have another (or if another; yet not in the same Tense) unless of a very different Signification, will find but little Use of this Advantage in Conjugations where the Quantities differ.

differ. The *Latins* and *Greeks* have a far greater *Number of Words* than the *Hebrews*, and therefore if one *Word* did not serve their *Turn*, they could use another; besides they had the *Liberty* of adding new *Words*; the *Greeks* by *compounding* of them, and the *Latins* by *borrowing* them from the *Greeks*: but as the *Number of Words* in *Hebrew* were few, so they had neither of these *Advantages*. The *Propriety* of the *Oriental Languages* consists in avoiding of all *Compound- ed Words*; and the *Hebrew* was so pure that we scarcely meet with any borrowed *Word*, unless in such *Parts* of the *Scripture* which were written about the *Time* of the *Babylonish Captivity*. The *Latins* have a few *Syllables* in their *Language* which they reckon either *long* or *short*; as the last *Syllable* of most *Words* ending in (o), a *Diphthong* before a *Vowel*, and a *short Vowel* before a *Mute*, and a *Liquid*: But the *Number of Common Syllables* among the *Greeks* is very great, besides those *Rules* which the *Latins* borrowed from them, and the *Liberties* which their *Poets* took; which could not be taken by the *Hebrews*, since as they are determined to such particular *Vowels*, which may be known by *Grammar* and *Use*, tho' they are not expressed; so these *Vowels* are in their own nature, either *long* or *short* without

Exception. The *Greeks* have several *Expletive Particles*, which serve to fill up a *Verse*, but the *Hebrews* have none. They have also *five distinct Dialects*, which the *Poets* (tho' they might generally keep close to one of them) would never scruple to intermix, when Occasion did require it. But he who would write in a *different Dialect* of the *Hebrews*, must turn his *Pen* to the *Chaldee*, or *Syriack*, &c. and consequently write in a *different Language*. And therefore as the *Latin* and *Greek Languages* did suit more particularly to such a *Metrical Poesy*; so the Nature of the *Hebrew* is extreamly opposite.

Secondly, Before the *Jews* were carried Captives into *Babylon*, the Word whereby they expressed any of their *Poesy*, was either שיר or מנוח, both which Words being derived from such *Verbs*, as signify to sing, might properly be applied to any thing which was sang, whether it was *Prose* or *Verse*, and to nothing else. After the *Captivity*, the *Rabbies* would frequently (when Necessity required it) borrow Words from other *Languages*, and use them in their own. Accordingly being acquainted with the *Greek Poets*, they borrowed from them the Word ποίησις to signify a *Poem*. Now if they had a Word of their own to signify the same thing, it is not reasonable to suppose

they would have coined a new Word, unless they found something that was New expressed thereby, and therefore the Measures of the Greeks and Latins were unknown to the Hebrews, until they became acquainted with their Languages.

To this Kircher objects the 111th Psalm, which is an Acrostick, and where all the Parts are regular. But if this was true, yet since it is very evident, that there are several other Acrosticks in other Psalms, and they are all irregular (except Psal. 112.) it can be no good Argument, to prove it from that one, which we see so generally contradicted by all the Rest.

To this may also be Objected the Testimony of [a] Josephus, who affirms, That David composed Odes and Hymns in praise of God, in several kinds of Verse, and that some of them were Trimeters, and some were Pentameters. But as what he Asserts is without any Proof, and the Names of the Verses he mentions are apparently Greek; it may be doubted from the aforesaid Reasons, whether these two Nations did Resemble each other in their Poesy.

Lastly, It may also be Objected, That there are several Verses, which will bear the

the Scanning. But this will signify little, unless they were all alike. In our *English Translation* of the *Twenty fifth Chapter* of *Job*, we might fancy the *Second Verse* did consist of *Two Measures*, and each of them of *Nine Syllables*; or we might fancy the *Third Verse* consisted of *Two Measures*, and each of them of *Ten Syllables* (and these run as smooth as most of the *Hebrew Verses*, since they observe neither *Quantity*, nor *Cadence*) but it would be absurd for this Reason to Affirm, that the whole Book of *Job* was Translated into *English Verse*. The first *Five Words* of *Tacitus* make an *Hexameter Verse* in *Latin*, viz.

Urbem Romam Principio Reges habuere.

and yet we know that *Tacitus* wrote in *Prose*, and perhaps never intended any other. We [b] 1 Cor. 15. 33. find an *Iambick Verse* in one of [b] St. *Paul's Epistles*, viz.

θεῖον ἔστιν ἔργον τοῦ κυρίου
οὐκ ἐν σοφίᾳ καὶ λόγῳ

and tho' it may be Objected, That the same was taken out of *Menander*, the *Heathen Poet*, yet the *Apostle* quotes not his

his Author, as he doth in [c] other Places, but leaves it as his own. [c] *Ad. 17. 28. Tit.* But there is also an *Hexameter Verse* in [d] *St. James*, which was never found in any other Author whatsoever, viz.

Πᾶσι δὲ οἰς ἀγαθὴ καὶ πᾶσι δώρημα τέλειον.
and therefore, notwithstanding these Measures which we find in the Old Testament, we may reckon them *Accidental*, as they are in other Authors, and conclude that the *Poesy of the Hebrews did not consist in any such Thing.*

CHAPTER VII.

Of the Opinion, That the Psalms were written in Rhyme. Wherein Le Clerc's Notion is confuted, and it is proved, that the Hebrew Bible was not altered or transposed by Transcribers; but that the Copies, which we now have, are Authentick

AS Kircher supposed the Psalms to be written in Meter; so Monsieur Le Clerc, a Man of very Eminent Learning, hath

hath taken another Method in his *Critical Essay concerning the Poesy of the Hebrews*: who being convinced by some of these Arguments, that it did not consist in *Measure*, like the *Latin* and *Greek*, endeavours to prove that it consisted in *Rhyme*, like the *English* and *French*.

As to this Matter, it must be owned in General, that the *Hebrew Language* is curiously adapted for *Rhymes*. As it hath no *Cases*, so all *Nouns* of the *Plural Number* do end in ם or in ן and all *Fæminines* (except some few) of the *Singular Number*, do end in ם or in ן and besides this, the *Oblique Cases* of all the *Pronouns*, and all the *Cases* of those which we call *Possessives* (namely, *Meus*, *Tuus*, *Suus*, *Noster*, and *Vester*) are supplied by *Affixes*, at the Ends of the Words; and all these will serve for *Rhymes* as Occasion shall offer. But when we consider the *Psalms*, &c. we are not to take Notice of what may be done, but what is Actually the *Poesy* thereof.

When the *Chaldeans* carried the *Children of Israel* Captives into their Land, they were a *Learned Nation*, [e] they had their *Publick Records*, they were well skilled in *Astronomy*, and other [e] *Exra. 6. 1, 2.* *Sciences*; they had several sorts of *Musick*, and began also to be acquainted with

with the Musick and the Learning of the
 Greeks; as appears from some
 [f] Dan. 3. [f] borrowed Words which
 5. they then used, viz. קִידָּעָא
 Kiddeea, נֶשֶׁבַּע Saccuben, פִּרְסִיָּא Yalmpioy,
 נֶשֶׁבַּע Saccubica; and yet we find no
 Rhythmical Poesy among them, tho' their
 Language was altogether as capable of it as
 the Hebrew. Nay when the Israelites were
 carried away Captives, [g] the Chaldeans
 [g] Dan. 1. respected Daniel, for his great
 17. Ec. Learning; they desired also to
 hear the Songs of Zion: and
 therefore if the Hebrews had a Rhythmical
 Poesy, we need not doubt but the Chaldea-
 ans would have learnt it from them, as
 the Latins took their Measures from the
 Greeks; so that as we find not any Foot-
 steps thereof about that time in Chaldea
 (whose Language was so like that of the
 Hebrew) it is an Argument that there was
 no such Thing known in Canaan. And
 therefore we may the less mind what Le-
 Clerc tells us of the Arabians, Tartars, Per-
 sians, Africans, and Chynese; the Goths and
 Vandals; the Americans and Ancient Britains;
 for tho' we grant they knew only a Rhyth-
 mical Poesy in latter times, yet it doth not
 prove it to be of so early a Date as David's
 Reign. Or if they had it so early, yet be-
 lieving

ing more Remote from the *Land of Canaan* than *Chaldea* was, and since it doth not appear that the *Jews*. at that time kept any Correspondence with these Nations; therefore if all this was true, yet it would be nothing to the Purpose.

But the *Arabick Language* having in it many Things which resembled the *Hebrew*; *Le Clerc* lays the greatest Strefs of this Argument thereon; and accordingly supposeth, that they imitated each other in their *Poesy*; and endeavours to Prove that their *Poesy* consisted in *Rhyme*, without any *Measure* or *Quantity*.

If we were to be determined in this Matter by a bare Conjecture, we might as well fancy that the *Arabick Poets* did imitate the *Greek* in their *Meter* or *Verses*. The *Arabi-ans* did greatly affect the Learning of that Nation, insomuch that from them they borrowed many Words, and Terms of Art, and inserted them in their own Language; as *Philosopher*, *Comedy*, *Tragedy*, &c. They Translated most or all the *Greek Authors*, insomuch that many of them whose Original is lost, are preserved in the *Arabick*; and why then may we not as well suppose they imitated each other in their *Poesy*? But as the comparing them together will destroy such a Notion as this, so the com-

paring the *Arabick Poets* with the *Hebrew Psalms* will as effectually Destroy the Notion of *Le Clerc*.

However, if these Nations did imitate each other in this Matter (which is still to be proved) yet all the Instances of the *Arabick Poesy* are so late, that we cannot guess from thence, what was the Practice of another Nation a *Thousand Years* before it. Before the Time of *Makomet* (which was in the Beginning of the *Seventh Century*) the *Arabians* were a very Rude and Illiterate People, without any Remains of *Antiquity*, and few of them could either Write or Read. It was but in the End of the *Eighth Century* (as he confesseth) that *Al-Pharacbid* reduced the *Poesy* to Art, which as (*Le Clerc* tells us) consisted not in the Distinction of *long and short Syllables*; and for the Proof of this, he recommends to us a [g] Book written

[g] See *Clerk's Profodia Arabica*. Pag.

23. B.

by *Samuel Clerck*, and Printed at *Oxford*, concerning the *Arabick Poesy*. But as *Le Clerc's* Notion is false, so the Author he alledgeth, Confutes what he endeavours to Prove. The Rule concerning *long and short Syllables*, viz. That *all Syllables are long*, either by Position of *two Consonants*, as in *Latin and Greek*, or by a *Quiescent Letter* like a *Diphthong*, and all

all others are short, is so plain, that it need-
ed not any set Discourse to Expound it;
and *Al-Pharackid* defines a *Verse*, by cal-
ling it, *An Oration consisting of Measure and*
Rhyme, according to the Intention of the first
Composer. And tho' the *Rule* is so thort, yet
it is more Full and Distinct than all the
Rules in the *Latin* and *Greek Prosodia*; since
the *Quantity* is distinguished not by sound
only, but also by *Letters*, and consequent-
ly not a *Syllable* left Indifferent as in the
other *Languages*, but each determined to its
just *Quantity* by a single *Rule*. And tho'
there was not any *Arabick Prosodia* before
the *Eighth Century*, yet *Poets* might take
their *Methods* from a Natural Observation
of others (as we do in *England*) tho' we
have no set *Rules* to direct us. If there is
sometimes a different *Foot* in an *Arabick*
Verse, it can no more prove the *Arabick*
Poesy to be Irregular, than a *Spondee*
being the *Fifth Foot* of an *Hexameter*,
or the Variety of *Feet* in an *Iambick*
Verse, can be an Argument against the
Latin. What *Le Clerc* refers to in the
Arabick Prosodia Printed at *Oxford*, I sup-
pose is contained in the *Fifth Chapter*, *Pag.*
15. intituled, *De Pedum Mutationibus*.
But had he read as far as the End of the
same

same Chapter, [k] Pag. 24,

[A] Non est autem quod
quisquam Patet, hac
omnis sine Discrimine
adhibere licere, aut pro
omnesq; Arbitrio, vel
etiam Prudentia (ut
Guadagnolus pre-
cipit de iis, quæ ipse
maxime intelligit, pro-
line tradens, sentire
videtur) cum quibus-
dam sint eorum nonnul-
la, et si non omnino
fugienda, parciissime
tamen adhibenda sint;
ceterorum vero Usus
Legibus quibusdam,
quæsi Chætelis defini-
atur, et circumscri-
bitur, quas transgre-
di nefas habetur.

[k] Pag. 2. Annis
hujus inventorem pro-
hibere fuisse Al-Phar-
rachid, qui sub Al-
Rashido Chalifa flo-
ruisse scribit, quam-
vis enim Poësis apud
Arabes, longe ante
illius ætatem summo
studio culta fuerit.

the *Arabick Poems* from their *Proverbs*,
than we can make any Inference from the
English Proverbs, to shew the Nature of the
English

Enough to confute his
Notion, concerning the
Irregularity of the *Ar-
abick Prosodia*; and tho'
the *Prosodia* was made at
that time, yet we are
told by [k] the same Au-
thor which he cites, that
there were many famous
Poets among them long
before. And therefore
as *Rhymes* without due
Measure cannot be found
in *Arabick*, so neither
have we any Reason to
look for them in *He-
brew*.

It is certain that *Erpe-
nius* hath Printed Three
Hundred *Arabick Pro-
verbs*; among which,
Thirty Four have *Rhymes*,
and some of these do
want an exact Measure.
But we can no more
guess at the Nature of
the *Arabick Poems* from their *Proverbs*,
than we can make any Inference from the
English Proverbs, to shew the Nature of the
English

English Poesy. Or if this was a good Way of Arguing, then *The Proverbs of Solomon*, having very few Rhymes, may shew us, that it is the same also in the *Psalms of David*; the one being supposed by the *Jews* to be written in *Verse* as much as the other.

The Carmen Tograi (mentioned by *Le Clerc*, Pag. 239.) doth end continually in the Rhyme (ti) but as it is evident to one who did never read their *Profadia*, that in this Poem each Verse consists of Fourteen Syllables; so this Instance might Confute his Notion of the Inequality of their Verses.

But *Le Clerc* tells us, that *Mahomet* wrote most in Rhyme, tho' the Periods were very unequal, and therefore the *Psalms*, &c. might be so likewise. As for the Rhymes of *Mahomet* (I think) it may be affirmed that they are as few, and unaffected, as the Nature of the Language will admit of; and an impartial Reader may find as many in the *Arabic Translation of the Bible*, as in his [1] *Alcoran*. It is true that he challengeth, in many Places, Men and Devils to equal the Elegancy of his Style; and both (2) Antient, and Modern

(1) *Alcoran*, Chap. 2, 10, 17, *Prideaux* Life of *Mahomet*, Pag. 37.

(2) *Abu'l Rbaraghi* Hist. Dynast, Pag. (Arab.) 166. or *La* in 184. Printed by *Dr. Pocock*.

Writers

Writers allow it this Character; but neither he himself, nor any other takes Notice of his *Poesy*: and a young *Proficient*, who hath only learnt [o] *Erpenius* his *Arabick Grammar*, and the Chapter taken out of the *Alcoran*, at the End thereof, may from thence guess at the scarcity of *Rhymes* in other Places. But if from the Elegancy of his Style we must conclude that he wrote either in *Rhyme*, or in *Measure*, we may for the same Reason affirm that *Cicero* was a *Poet*, as well as He.

But should we grant that *Mahomet* did write in *Verse* (which cannot be granted) yet the Nature of the *Hebrew Language* doth very much differ from the *Arabick*. The one is *Barren* of Words, the other *prodigiously Copious*; the one never hath two short *Syllables* together, which is very frequent in the other. The one hath no *Cases*; the other hath *Three*. The one is a very *Antient*, and the other a very *Late Language*, so that there can be no just Inference from the *Poesy* of the One, to the *Poesy* of the Other.

In Order to reduce the *Psalms* to *Rhymes* *Le Clerc* is willing that all these Allowances should be granted:

First,

First. (o) That the *Hebrews* not being Polished, took little care to reduce their *Poesy* to Art, as (o) Pag. 230. the *Arabians* did since, and the *Rabbies* after them. *Secondly*, That the *Rhymes* are not always Sweet, and sometimes consisted of different Letters. *Thirdly*, That the Number of *Rhymes* is not Fixed. *Fourthly*, (p) That they observed no Manner of Measure in their Verses. From all which the (p) Pag. 238. *Fifth* (q) Inference naturally (q) Pag. 240. follows, that they did not intend to write in *Verse*, but only in *Prose*.

However, *Le Clerc* is very Sensible, that notwithstanding all these Allowances which he craves, the *Hebrew Psalms* as they now are, will not justify his *Hypothesis* (there being not above *Twenty Verses* in the whole *Psalms*, which have an exact *Rhyme*) and therefore he very strenuously advanceth another Notion (*viz.*) That the *Hebrew Psalms* were Originally written in *Rhyme*; but by frequent Copies, and Misfortunes of the *Jews*, as also by Length of Time, and neglect of *Oriental Learning* the Words have been so transposed, that the *Rhymes* are generally lost, and therefore it will be necessary to transpose them again, and so shall we find the *Original*.

But

But this Opinion is attended with such ill Consequences, which I hope *Le Clerc* did not consider, or that if he had, he would have been much more cautious in Asserting it. I should in Charity believe, that he intended not to shake the Authority of the *Original Scriptures*, but what he Asserts seems to look too plainly that Way. If we suppose the *Psalms* to have been thus altered, we may as truly suppose the same of all the *Old Testament*; and the Arguments he urgeth, will be as conclusive in this Respect. Indeed if the *Psalms* could be turned into a *Rhythmical Poesy*, with the Alteration only of a few Verses, this Notion might look more probable: But when almost every Verse must be altered, and some Alterations must be very Considerable, This instead of correcting the *Old Book* will make a *New One*; and every one, who fancieth he hath Skill in turning the *Hebrew* into *Rhyme*, shall have the liberty of imposing upon the World, a new *Original* of the *Bible*. If this is allowed, all *Sects* will immediately produce such a *Version*, as would Favour their Opinions; and we should have as many different *Bibles* as we have *Parties*. The *Church of Rome* tells us that the *Hebrew* is corrupt, that so she may establish the *Vulgar Latin Translation*,

station, and if we grant their Argument, we may let them alone to build upon it what they please. Besides if our *Original Copies* are not true, it would give too great an Advantage to *Atheists, Deists*, and others to Reject the whole. So that we cannot be too Cautious in Asserting such Notions, lest thereby we give way to all Impiety.

In *Le Clerc's Essay* he tells us, that the 119th Psalm imitates the *Garmen Tograi* in *Arabick*, where every other Verse ends in li, and the Verses in this Psalm do end in 7. Now there are but *Sixty One Verses* in the Psalm which do so end: And if two Thirds of the Verses must be altered in a Psalm, which *Le Clerc* thought would most favour his Design, it is no Difficulty to guess what Alterations must be expected in other Places.

But the Integrity of the *Hebrew Text* having been constantly maintained against the *Church of Rome*, by all Perswasions in the *Protestant Religion*, it is the more Admirable, that such a Notion should be started in this Age; a Notion attended with the worst of Consequences, and which may be confuted by so many Arguments.

For First, The Notion of these *Changes* and *Alterations* in the Bible is Injurious to
God's

Gods Providence, as if he had not taken the same Care of the Sacred Canon, which we see daily taken of Authors, far Inferiour in Value; Who doubts but we have the Genuine Writings of Homer, Pindar, Herodotus, &c. without any material Alteration? And if the Providence of God hath kept these free; Why should he not do the same by his own Word? The Samaritans made but one Alteration in the Pentateuch, and we find it easily Detected. The Church of Rome hath as much endeavoured to corrupt the Fathers, but we know they have failed in their Attempt. And therefore (as our Saviour argued) [q] If God cloatheth the Grass, shall he not cloath us? [q] Matth. 6. And if he feeds the Ravens, shall he not feed us? So if his Providence preserves such Books as these Intire; Shall he not do the same by the Holy Scriptures? These were the Oracles of God, given his own People, to be a Guide to them and to us, to shew us what we must do to please him, and obtain Eternal Life; to fore-tell the Messiah, that After Ages might be confirmed thereby in their Knowledge of him; and can we imagine that he would suffer these Books to be thus Transposed, Changed, and Altered almost in every Verse, when he hath taken such

such Care of *Heathen Writers*? Certainly, the *various Condition* of the *Jews*, the *Enemies* which the *Scriptures* always had, and the *Mistakes* which might happen by *Transcribers*, should not suggest to us such Alterations, but only cause us so much the more to Admire the *Providence of God* in this Particular; and if to outward Appearance it seems *impossible* but that Alterations should be made, yet let us consider that *with God all things are possible*, and beware of opposing by our Arguments his *Care* in so Weighty a Concern.

Secondly, Had there been any *Faults*, or *Transpositions* of this Nature, there is no Doubt but our *blessed Saviour* when he was on Earth, would have taken Notice thereof and discovered the same. He constantly taxt the *Pharisees* with their Crimes, and certainly their Negligence in this Matter would have been none of the least. On the other Hand, he commands his Hearers to *search the Scriptures*, he commends, and quotes them, and sufficiently vindicates their Authority, and certainly in such Cases he would have taken Notice of these *Transpositions*, if there had been any.

Thirdly, If there are any *Transpositions* in the *Psalms* or any *Parts* of the *Old Testament*, we may as reasonably suppose them

in the *Five Books of Moses*, as in any other Part. These are the most *Ancient Records*, and therefore so much the more subject to the *Injuries of Time*. Now that the *Books of Moses* were not thus *Transposed*, is plain from the *Hebrew Pentateuch* in the *Samaritan Character*, of which we have this Account. When (r) *Sbalmanezet* had carried away the *Ten Tribes*, and brought them from other Countries to dwell in *Samarina*, they introduced a

(r) See the Appendix to the Polyglot Bible, concerning the Samaritan Version. 2 King 17. 3, &c.

Mixture of Religions, and were plagued with *Lions*, which was imputed to their not knowing the Manner of the *God of the Land*. Accordingly one of the *Priests* was appointed by the *King of Assyria* to dwell there and teach the People; and then, at least, we may suppose they had the *Pentateuch* brought them from *Jerusalem*, if they had it not from the Time of their Rebellion against the House of *David*. When *Arch Bishop Usher* employed, and sent Men into *Asia*, to buy up all the *Oriental Books* which could be met with, he recovered one *Hebrew Pentateuch* in the *Samaritan Character*, and another in the *Samaritan Language*; and he who compares each of these with the *Hebrew Bible* will find them to differ very inconsiderably, except

except where the Mount *Garizim* seems mentioned by a Design, or some whole *Verses* have been *Transposed*; and the greatest Number of Differences are Occasioned only by the Adding or Omitting the Letters, (i) and (c), in such Places, where the *Sence* and *Pronunciation* remain intire. Now if either the *Samaritan* or the *Hebrew* had been altered, they could not have agreed so well, as that in most *Verses* every *Letter* is the same. And, since the *Jews* had no Dealing with the *Samaritans*, but wrote in another *Character*; this is such a Providence for confirming the Truth of the *Hebrew Text*, by their Agreement in this Matter with each other, that we may from hence conclude their most Antient *Books* have been thus preserved, and consequently we have less Reason to doubt of the Rest.

Fourthly, If the *Jews* had thus *Transposed* the *Scriptures*, it must either have been *Accidentally*, or with *some Design*. It could not have been *by Design*, since all those *Texts*, which Confute their Religion, are left Full and Plain. Besides, if these *Alterations* were *Designedly*, the *Design* must have been *Discovered*, which would, no doubt, have been to favour some *Error*.

(b) Bellarmine, Tom. 1.
De Verbo
Dei. Lib. 2.
Cap. 2.

But [b] Bellarmine (who was well Skilled

in *Hebrew*, and would have been glad of this *Argument* to invalidate the *Text*, and thereby to confirm the *Authority* of the *Vulgar Translation*, was very sensible that it would not bear the *Test*, and therefore did not insist upon it, but freely own'd the contrary. If it was *Accidentally*, either it must happen all at once, or at several Times, by the Carelessness of the Transcribers. Now we cannot imagine that any Transcriber should be so Careless, as to Transcribe the whole *Book of Psalms* being in *Rhyme*, with so many Faults that the *Rhymes* are hardly to be met with in most *Verses*, and that the other Transcripts had not confused it, or that all the rest should Perish, and this one remain, or that the *Jews* should have consented to so prodigious an Alteration at one Time. Or if these *Alterations* had been made without any *Design*, it is impossible that the *Rhymes* should have been so universally lost, and the *Sence* remain to be understood; especially since all the *Words* corrected by the *Masorites*, do either *Mar* the *Sence*, or plainly appear to be *Contrary* to the *Rules of Grammar*. These Suppositions seem very Absurd. Neither can we suppose these *Alterations* crept in by *Degrees*, since then our *Antient Copies* would not have *Agreed* so perfectly with each *Other*. We find some

Errors crept into the *Greek Manuscripts* of the *New Testament*, but they are easily *Confuted* by comparing them with others, and it would have been the same in respect of the *Hebrew*. Besides, these *Alterations* could not have been before the Time of *Christ*, since he would have mentioned, at least, some of them: neither could they have been after, since *Copies* of the *Bible* were so *Common*, and there were so many *Different Translations*, that such *Mistakes* might have been easily *Discovered*. Or had there been such *Transpositions*, they must either have been before the *Ten Tribes* had a *Copy of the Law*, or since; we cannot Prove them to have been before, since we know not but they had this *Copy* from the Beginning; neither could they have been since, because the *Differences* would have been more *Material*. For this Reason they could not have been in the Days of *Josiah*, as *Le Clerc* seems in one Place to suppose. Or if it was thus *Transposed* before the Time of the *Septuagint*, then his *Arguments* from thence are not *Conclusive*: neither could it be since, because it is apparent that the *Septuagint Version*, if it doth not vary from the *Sence* of the *Original*, doth generally keep close to the *Order* of the

K 3 Words

Words, as far as the Propriety of each Language will conveniently admit.

Fifthly, There could be no such Transposing of Words, because there was a Standard kept at Jerusalem, both in the Palace, and in the Temple: one was placed in the King's Custody, and the other in the Ark; and this was done by the Command of God. There it was in the Time of David, in the Time of Josiah, and at their Return from Captivity. From hence they fetched it, when it was Translated into Greek, and therefore, no doubt, it remained until the Destruction of the Temple, at least, until many Copies were dispersed in Judæa, Chaldeæ, and Egypt: so that such a Standard as this would have corrected any of these Errors: or else such Errors as should happen, might be corrected from the Multitude of Copies.

Sixthly, The Care of the Masorites, or Scribes, was so great in Numbering the Letters, the Verses, and the Accents, with all other Things of this Nature, and also in taking Notice of the Different Readings, that it was not possible any such Mistake could happen; and this Order among the Jews continued from the Time of Ezra, until after the Fifth Century.

Seventhly, If some Copies had at first been

been *Transposed* and *Altered*, it is very strange that the next *Copier* had not corrected those *First Errata's*, and more especially the *Rhymes*, whose *Transposition* could not but have been more *Visible* at *First*, and most easily *Amended*. We cannot suppose any *Copier* to be *Ignorant* of the *Language*, since no such *Person* would have been willing to *Undertake* it, or have been *Intrusted* with it. And we cannot suppose any one who had *Skill* in the *Hebrew Language*, would have passed over such *Notorious Mistakes* without *Correction*.

Eighthly, If the *Rhymes* had been lost by *Transposition*, it is strange that the *Acrosticks* which we find in several *Psalms*, and the *First Four Chapters* of the *Lamentations*, and the *Last Chapter* of the *Proverbs* had not been also lost, and also the [a] many *Rhetorical Figures* we find in the *Psalms*, and especially those which consist only in a due [a] See Pag. 94, &c.
Position of Words, (such as an *Anaphora*, *Epistrophe*, *Symplece*, *Anadiplosis*, &c.) had not been lost also. But these being *Preserved*, are a sufficient *Argument* that the *Rhymes* (if they had been there) would have been *Preserved* also.

Ninthly, The *Hebrew Language* is of such a *Nature*, that it will not bear a *Transposition*

position without *Altering* the *Sence*. This is one Reason which has been already urged, that its *Poesy* consisted not in *Meter*. In *Latin* or *Greek*, we may indifferently place the *Nominative*, or the *Accusative Case*, either before, or after the *Verb*; the *Genitive* either before, or after the *Substantive*, and that either immediately, or at a distance, or make almost any other *Transposition*, and the *Sence* shall be the same: but it is evident that the *Hebrew* cannot be so *Transposed*.

Lastly, It is no small *Argument* against the *Transposition* and *Alteration* of the *Text*, that *Le Clerc* (a Man so Eminent for his Learning) cannot fix the *Time* when this happened. In one place he seems to fix it upon the *Time* of *Josiah's* Reign. In another Place he concludes it must be since the *Translation* of the *Septuagint*, because he draws some of his *Arguments* from thence: And therefore since he could not fix the *Time* when this happened, we may probably conclude from thence, that it did not happen at all.

But *Le Clerc* to Prove his *Notion*, tells us, that there are some Places in the *Psalms* where there are no *Rhymes*, and the *Sence* is very *Intricate*, but with a *Rhyme* (and such other *Alterations* as he pleased) the *Sence* is very *Clear*. Tho' at the same *Time* he for-
gets

gets that there are many Places where there are no Rhymes, and the Sence is very Evident. Accordingly he instanced in [c] Two Texts, in both which he looks upon the Sence to be very Obscure (and the First is sufficiently obscured by his own Translation of it) but by making some Alterations in the Hebrew (as Hopkins and Sternbold hath made in the English) a Man may render the Sence thereof more Clear and Evident; and indeed put what Sence he pleaseth upon it. And as to the [†] Second Text he mentions, he tells us, that supposing such Alterations as he hath made, both Rhyme and Sence are very good. And indeed if we suppose that, we may as easily suppose any Thing else: and that the Authority of the Old Testament shall not depend upon the Hebrew, as it is in our Printed Copies, but upon such Alterations as Le Clerc is pleased to make to reduce it to Rhymes.

He also tells us, there are some Additions in the Septuagint which are not in the Hebrew, and these, if added to the Hebrew, will make a Rhyme. [d] In one Verse *וְיָשֻׁב׃ וְיָשֻׁב׃* is added Twice, and he thinks it must be for this Reason. But [d] Psal. 1. 4. if this was granted, there must be something more added or changed to make

[c] Psal. 9.

6, 7.

[†] Psal. 16.

1, 2, 3.

make a *Rhyme* to the latter part of the *Verse*, so that we shall never know what *Alterations* will content him. However, not to insist hereon, he tells us of [e] another *Verse*

[e] *Psal. 7.* which is more remarkable, where it is in the *Hebrew*, God is a righteous judge, and a God who is in anger all the day. Now this he

saith is contrary to other *Scriptures* which represent God as *Patient*, and easy to be entreated, and exercising his anger but for a moment, whilst his mercy endureth for ever. But *Le Clerc* could not be ignorant, that as God is *Merciful*, so he is also *Just*; and as he is said to be *Patient*, so in other Places his *Wrath* is said to wax hot, and we read that *Vengeance is His*. But our *English Translation* expresseth the Sense of the *Original* in a very clear and unexceptionable Manner. God's Mercy and his Justice have their different Objects. God judgeth the *Righteous*, and God is angry at the *Wicked* every day. It is true, the Words, at the *Wicked*, are left out in the *Original*, but the *Verses* following shew that they must be so understood; and when the *Hebrews* speak of contrary Subjects, such an *Ellipsis* as this is agreeable to the Property of that *Language*. Thus, *Exod.*

14. 20. The Angel of the Lord came between the Camp of the *Egyptians*, and the

of the Camp of the *Israelites*.

*Camp of Israel, and it was a Cloud and Dark-
ness to the Egyptians, but it gave light by
Night to the Israelites, so that the one came not
near the other all the Night.* Here the Per-
sons to whom the Angel of the Lord was
a Cloud, and also gave Light, are not ex-
pressed in *Hebrew*; but it appears by the
Sense, and by the Words following, that
they must be added in a *Translation*; and if
we take the same Method in the other Text,
the Words will be clear and plain, and free
from the *Misconstructions* which *Le Clerc* puts
upon them.

Another Reason he argueth is, because in
one [f] Place the Word *na The Son* is a
Chaldee Word instead of the *He-
brew na* and placed there (as [f] *Psalm* 2
he saith) to Rhyme with ano-
ther in the same Verse. But if we allow of
all these Alterations and Mistakes, which
Le Clerc supposeth, it will be very difficult
to prove that this was not one of them.
However, not to insist hereon, we may
suppose that the word *na The Son*, might
be here used to allude more fully to our
Saviour, who often called himself in *Syri-
ack* (the Language of his Country at that
Time) *na na* or *The Son of Man*. But
besides this, it was customary in the *Old
Testament*, when God spake of something
re-

relating to other Nations, to borrow an Expression, or Word from another Language. When God commanded his People to forewarn the *Chaldeans* of their *Idolatry*, he tells them [g] what to say, and expresseth it in the *Chaldean* Dialect. The

[g] *Jer.* Word signifying a *Queen*, and yet it is used in the *Hebrew*

[b] *Neb.* when spoken of another Nation: And when the Church of Christ was represented by a

[i] *Psal.* *Queen*, the *Holy Ghost* makes Use of this Word to shew the Conversion of other Nations, as well as the *Jews*. And therefore *David* in the aforementioned *Psalms* advising the *Kings and Judges of the Earth* to submit to Christ (meaning the *Affyrians*, whose *Monarchy* was long before erected) might use a Word, which they then understood, and this is a more material Reason, than that it was inserted for the sake of the *Rhyme*.

Thus he also tells us of the [*] *Suffix* which is not an *Hebrew*, but a *Chaldee*, or a *Syriack Suffix*, and inserted for the sake of the *Rhyme*. But as one *Swallow makes no Summer*, so such a single Instance

[*] *Psal.* 103.
3, 4, 5. and
Psal. 116. 7,
19.

stance cannot justly conclude the same of the whole Book; especially since several Instances may be produced in other Books of the *Hebrew Bible*, where the *Chaldee Dialect* is Imitated; and of which *Bythner* gives us accidentally some Account in his *Chaldee Grammar* bound

up with the *Hebrew*.

[] *Psal.* 135. 9.
Psal. 114. 8. *Psal.*
 116. 19.

However, as this *Affix* makes a *Rhyme* in these

two Places, so it is used in (||) other Places without making any *Rhyme* at all.

His last Argument for the *Transposition* of the Text, is the *Variations* in several Places of the *Old Testament*, of which he gives us some Instances. The *Fourteenth* and the *Fifty Third Psalm* seem to be the same, and the like may be said of the *Eighteenth Psalm*, and the *Twenty Second Chapter of the Second Book of Samuel*, with some others. But this doth not answer his Design, since neither of these Places do abound with a *Rhythmical Poesy*, and therefore may be urged as strongly against his *Hypothesis*, as for it. For if either of these may be allowed to be true, then it appears that his *Notion* is false, and if both these are False, then it will be a difficult Matter to find what is True. But these *Variations* will not prove any
Transpo-

Transposition, or Alteration of the Text. The Ten Commandments appear Recorded both in *Exodus* and *Deuteronomy*, these differ from each other, but yet there hath been no *Alteration of Words* from the Copies; since the *Samaritan Pentateuch*, and the *Bible*, both in the *Hebrew* and *Samaritan Character* do exactly agree, as to these Particulars.

But *Le Clerc* could not be ignorant how many Instances might be produced where the *Rhyme* seems studiously Avoided, as [k] in some Places by leaving out

[k] *Psal.* 29. 9.

[l] *Psal.* 114. 2.

Psal. 150. 2.

[m] *Psal.* 106. 13.

[n] *Psal.* 105. 6, 7.

[o] *Psal.* 104.

[p] *V.* 7, 9, 10, 22,

26, 27, 28, 29, 30.

[q] *V.* 8, 11, 16.

32, 35.

[r] *V.* 17.

the *Affix* (l) in [l] some Places by putting a Word in the *Plural Number* which would have *Rhymed* in the *Singular*: or [m] by placing a Word in the *Singular Number* which would have *Rhymed* in the *Plural*. In one [n]

Place the Letter (l) is *Paragogically* added once in each Verse, which otherwise might have *Rhymed* in two several Places. And in [o] another Psalm the Letter (l) is [p] sometimes Added, and [q] sometimes Omitted. Nay, [r] it is Added in one Part of the same Verse, and Omitted in the

other,

other, as it were on Purpose to avoid a Rhyme, whereas if it had been always either Added, or always Omitted, the Rhyme would have been abundantly more apparent. Many more such Observations might be added if there was Occasion.

But *Le Clerc* is very sensible that the Care which the *Jews* had to preserve the Scriptures intire, is a very Material Objection against his Hypothesis, and therefore he endeavours to Answer it in Six Particulars First, he tells us, that the Law of Moses hath never been intirely observed by the Jews, and the Prophets have reproached them for the same, and therefore they had not that Care which we imagine.

God knows that we of this Nation live not up to the Rules which *Christ* hath set us, but are justly liable to be reprov'd for many Immoral Practices. But (*blessed be his Name*) we cannot be charged for Corrupting the Text, neither have any Errors crept into it by our Negligence herein. The Prophets shewed the *Jews* their Sins, but never reproached them for altering the Text, and therefore this was a Crime that they were not guilty of. But he saith, that tho' *Moses* had ordered the Kings a Copy of the Law, yet *Josiah* having reigned Eighteen Years knew it not. The Exemplary
of

of the Temple was taken away and not read, and therefore the Jews had not any Care of their Books at that Time. But in Answer to this, tho' *Josiah* did not know it, yet *Hilkiah* the High-Priest knew it. If the Exemplary in the Temple was lost, yet it is no Argument, that it was corrupted, since it was found again, but it may rather be an Argument to the contrary. Here was a Copy of the Law kept in the Temple, mislaid for many Years, and afterward found: this was therefore an Excellent Standard to correct others by, because of its Antiquity; and being lost for that time, was not liable to the supposed Corruptions of an Idolatrous Age. Besides it doth not appear that *Josiah* knew it not. It is Recorded of him, that [r] he walked in all the ways of David his Father (who [s] Meditated in the Law of God all the Day) and that [t] when he was young, he began to seek after the God of David his Father, and [u] began to purge his Kingdom from Idolatry, before this Book of the Law was found. It is also Recorded, that when he had given Orders for the Repair of the Temple they found the Book of the Law, and *Shaphan* brought it and read in it before the King. But this

[r] 2 Chron.

34. 2.

[s] Psal. 119.

97.

[t] 2 Chron.

34. 3.

[u] V. 14. 15.

this is no Argument that the King did not know it before, unless we will suppose that no Man reads, or hears the same Book twice.

It is true, that he [x] rent his Cloaths, at the Hearing of it, [x] Verse 18. 19.

but all that can be inferred from thence is that it did the more Affect him.

There are many Christians who receive not the Sacrament of the Lords Supper until they are upon a sick Bed: Shall we therefore think that they did not know it to be their Duty, or did not hear of it before? No, but only that the Hearing thereof did not make such an Impression on them 'til then. Josiah had the Book of the Law, only he did not take Notice of some Particular Passages; and indeed if he had not known it was the Book of the Law, we cannot suppose that he would have expressed such a Concern at the reading he knew not what.

His second Argument against the Care of the Jews is, That though several of the Antients say that Ezra restored the Bible into Order, yet in [y] the Genealogies of Ezra there are many

Omissions, which could not hap- [y] Ezra 7. 3.

pen but by the Negligence of the Copier; in one Place there are six Genealogies Omitted in the Genealogies of Ezra. There is also such a Difference in Calculation between the Books

of Ezra and Nehemiah, in Regard to the Number of those who returned from the Captivity; that there are no other Means to resolve this Difficulty, but by Affirming that the Copiers have not taken such Care as they ought to write their Books.

In Answer to which, it may be considered, that if *Le Clerc* knows not any other Method to solve this Difficulty; yet he ought not to Affirm that there is not any, unless he could first persuade the World to believe that he knew all Things. Or if there were such Mistakes in such Genealogies, yet they will hardly prove what he would Infer from them. For if we allow some Errata's in such Books which are Historical, yet it doth not follow that there are such in those Books which are either Doctrinal, Moral, or Prophetical. If there were Errors in such Books, as are never cited in the New Testament, we must not infer the same of such Books, to which our Saviour, and his Apostles do often refer to. If there were Mistakes in Proper Names (they being but seldom used, and, since they have no Vowels, retained only by conjecture) it doth not follow that they might be in writing Common Words, which they understood much better. Or if the Proper Names were wholly different, yet we cannot

Conclud

Conclude, but they might be the same Persons, since it is easy to produce many Instances of this Nature among the *Jews*. The *Scriptures* were chiefly designed to teach us the Knowledge of *God*, of *Christ*, and of our Duty, and also to bring us to Heaven; and therefore Gods Providence might more particularly watch over those Parts, which are necessary thereunto, tho' it might suffer those Errors to creep into the other; and therefore what is thus argued in Relation to *Ezra*, may not affect the rest. Let us suppose that in [x] *Ezra* there are six *Genealogies* Omitted, yet this may be no Error. In [a] one Text of the *New Testament* there are [x] *Ezra* 7. 3. [a] *Math.* 1. 20. *Twenty Seven* Generations Omitted, and in [b] [b] *Matth.* 1. 1. another *Fourteen*; and from thence we may observe, that the Word *Son* doth not always refer to the more immediate Parent, but also to some more remote. Now there are *Genealogies* enough mentioned to prove what was intended, namely, that *Ezra* was of the Posterity of *Aaron*, and it was needless to add any more. In [c] *Joshua* there are but three Generations [c] *Josh.* 7. 18. between *Achan* and *Judab*, and tho' the rest were left out which happened in that Space of above four Hundred Years,

yet the mention of these was so sufficient that the adding any more would have been *Superfluous*; and therefore this is no Material Objection.

As to the difference in the *Calculation* between the Books of [d] *Ezra*, and *Nehemiah*, they do certainly agree in the Main, which appears by Comparing the one with the other. The only Difference

[d] *Comp.*

Ezra 2. 64,

65, 66, 67,

with *Neh.*

7. 66, 67,

68, 69.

[e] *Sam.*

18. 6, 7.

is, that *Ezra* reckons *Two Hundred Singing Men*, and *Singing Women*; but *Nehemiah* reckons *Two Hundred Five and Forty*.

Now this may be accounted for, if we suppose that *Five and Forty* of these might go up first to *Jerusalem*,

to entertain the Remainder, at their Arrival there, with the best *Musick* which they could, as [e] they met *David*

returning from the Slaughter of *Goliath*, as it was their Custom on such Solemnities.

If we grant this, then both these Accounts might be true. There are *two Hundred*

which came up to *Jerusalem* with their Brethren, but *Two Hundred, Five and Forty*

in all. As to the different Account of the Children which are mentioned, we may

reasonable suppose that the Word *12* in this Place signifieth not *a Son*, but rather such

as went with their Leaders; since it is impossible

possible that one Man in *Seventy* Years time should have above *Two Thousand* Sons, or Children. The [f] Sons of the Prophets were such as were taught in any School by the Prophets. *St. John* [g]

calls those who were taught by him Children.

[f] 2 Kings 2. 3.

[g] 1. John 2. 18.

[b] 1 Chron. 25. 9.

The Singing Boys in the Temple (as I suppose)

&c. Psal. 45. &c.

Tit. 2 Chron. 5. 12.

were called [b] the Sons of *Asaph* *Heman*, &c. who were Singers. A King is often called *Pater Patrie*, the Father of his Country, and thus by a Common Metaphor the Word Children may signify any inferiours who were guided by another. If therefore it signified such as followed their respective Captains, there may be no Contradiction since in their Journey they might go from one Company to another, and so [i] *Ezra*, and *Nehemiah* might reckon them at different times; one of them as they came out from *Babylon*, and the other as they came into *Jerusalem*.

[i] Ezra 2. 1.

Nehem. 7. 6.

As to the Agreement in number, between those which are number'd at their going out of Captivity, and their coming to *Jerusalem*; it cannot seem strange, if we consider what Wonders God did daily work for the Children of *Israel*, and therefore as

his Providence was seen at their coming out of Egypt, insomuch that (k) their Raiment waxed not old upon them, neither did (k) Deut. 8. their feet swell during the Space of forty years in the Wilderness, (l) Numb. and of (l) twelve thousand men 31. 4. 49. which subdued the Midianites in Battel, not one was lacking; so it might be as visible at their Return out of Captivity: insomuch that of all those which was stirred up by God to come from Babylon, none might die, until they arrived at Jerusalem. As for the Mistakes which might happen in the Proper Names, I shall not dispute about them; since no Copier is infallible, and an Error of this Nature is not so easily corrected, but may be transmitted from Copy to Copy.

The Four last Arguments, which Le Clerc urgeth against the Care of the Jews are designed to prove, that after their Return from the Captivity, the Hebrew Language was forgotten by them, and it so continued for many Ages. But supposing it was thus, yet it could not produce a Corruption of the Hebrew Text, but only occasion a very few Copies to be taken thereof, and as those Copies have been preserved by the Providence of God, so we have the greater Reason to think them Pure. The Persick Language is under-

understood by very few in this Age. Now we have some *Perlick Books* in the Library at Oxford; and there is so little Reason to think them corrupted because the Language is not understood, that we may rather think them the more *Authentick*. And therefore, notwithstanding the *Cavils* of *Modern Writers* against the certainty of the *Hebrew Text*, I see no Reason to disbelieve ^(m) *Josephus*, who lived at *Jerusalem* whilst the *Second Temple* was standing, and saith of his own ^(m) *Josephus* against *Apion*. *Book I.* Nation, that they did give as great a Credit to the *Antient Writers* of the *Scriptures* as to those things which later Authors have mentioned; and notwithstanding they have been so long written, yet in all that Time no Man durst presume either to alter, or blot out, any thing therein contained. For all the Jews, even from their Cradle, do believe these Books to be Sacred and Divine, and therefore give all Credit possible unto them; yea, and would willingly suffer Death, rather than do the Contrary: And therefore we cannot believe that the *Transcribers* would be so careless in this Concern.

I don't suppose that no *Errors* are crept into the *Hebrew Text*, tho it may be safely affirmed that they are not *Material*. Some Editions of the *Bible* differ from others, in

many *Letters*, and sometimes in whole *Words*, which shews that there may be *Mistakes* in putting one *Word* for another; or especially one *Letter* for another, and that tho' the *Scriptures* were *infallible*, yet such as Copied them from their first *Originals* were not; and therefore the Care of the *Masorites* was greatly to be commended in correcting such *Errata's*.

This is the utmost that can be granted of *Le Clerc's* Notion, viz.

That in the *Collection* that was made of the Books of the *Old Testament* some Disorder might happen; that there might be such regard had to some *Copies*, as not to alter some manifest *Faults* which were in them; but that instead thereof thy might have markt on the *Margin* that which was the true Reading: And a Superstitious Conceit, might have afterwards crept in, and continued in after Ages, of a *Mystery* in that Matter, upon their first suffering these *Faults* to continue in the *Text*, with the *Marginal Annotation* of the *Correction* of them. There might be also other *Marginal Annotations* of the Names of Places, set against the Antient ones, to guide the Readers *Judgment*, and afterwards the *Modern Name* might have been writ instead of the *Antient*. There may be in several Places such *Let-*

ters as are like each other, mistaken the one for the other. In some Cases the Original might be obscured by the injury of Time, and a Transcriber not well understanding it, might by Mistake Obscure the Text. All the Numbers of Persons as well as of Years might have been writ in Numerical Letters, tho' afterwards they came all to be set down in Words at Large: And while they were in Letters, as some might have been worn out, and lost in Antienter Copies, so others might by Mistake be Added in their Room. Neither could Mens Memories serve them so well to correct Mistakes in Numbers, as well as in other Matters, But all this affects other Parts of the Scripture more than the Psalms; and after all, there is little Reason to think the Mistakes to be so many, as to alter every Verse in a whole Book, infomuch that the Rhymes contained therein should be so hard to be perceivd.

However, it must be confessed, that there are several Rhymes in the Psalms, and some are Regular, such as (n) those cited in the Margin. But they are so very rarely to be met with, that they may all be reckoned purely Ac-

(n) Psal. 2. 3.
Psal. 8. 5. Psal. 44.
2. Psal. 47. 3. Psal.
54. 1, 2. Psal. 55. 1.
Psal. 78. 1. Psal. 79.
4. Psal. 89. 18, 31. Psal. 121. 3. Psal. 132. 7, 8. Psal.
144. 3. Psal. 148. 18.

cidental

cidental, and in such a Manner as could hardly be Avoided. And whoever considers the Nature of the *Hebrew Language*, how it is adapted for *Rhymes*, and at the same time views those Parts of *Scripture* which are call'd *Poetical* (where each *Verse* consists of *two Parts*, which are almost *Synonymous*) may justly wonder that there are no more, and conclude that the *Pen Men of the Holy Scriptures* did rather endeavour to Avoid than Affect them. Are there *Rhymes* in the *Psalms*? There are also in other Parts of the *Scripture*; in the *Sixty Third Chapter of Isaiah*, we may so *Transpose the Words*, as to find but one *Verse* without a *Rhyme*, and therefore allowing such a *Liberty* this will be a *Poem*, as much as any of the *Psalms*. Besides, we have *two remarkable Rhymes*, the one in *Judge. 14. 18.* *If ye had not plowed with my beifer, ye had not found out my riddle.* And the other *1 Sam. 18. 7.* *Saul bath stain his Thousands, and David his Ten Thousands.* In both these we have *Measure and Rhyme*, and, no doubt, they were both known to *David*. Now if these were *Accidental*, why may not those in the *Psalms* be so too, since there are none in the whole *Book* more clear and evident? But if they were designed, then it is plain, that they had a *Rhythmical Poesy* in the Time of

of David, and therefore we may wonder that the Psalms did not affect it more visibly, or that it should be lost, since the Verses of Homer, and Orpheus, who were near the same time, remain intire.

And as there are Rhymes in the Originals (with such allowance) a diligent Observer (d) Psal. 19. 9. might find some in all Translations. Thus in our (e) Reading Psalms.

The fear of the Lord is clean, enduring for ever:

The judgments of the Lord are true, and Righteous altogether.

This Verse may be more remarkable, because in our Poetical Translation thereof, we have retained the same Rhyme, and the latter Part of this Verse without any Alteration: And yet we should justly ridicule any one, who for this Reason should affirm all our Reading Psalms to be written in Rhyme.

In the Arabick Translation of Psal. 144. 30. the Rhyme (i) (or *ouna*) is four times successively repeated, at the End of a Pause, and it was also repeated twice in the Twenty Second Verse of the same Psalm, and this is as much as most of the Psalms in the Hebrews will regularly afford us. But no one affirms

affirms the *Arabick Psalms* to be written in *Verse*.

The *Chaldee* and *Syriack* abound with *Rhymes*, occasioned especially by their *Emphasis* at the end of a *Word*; inso much that we hardly meet with a *Verse* in either of these *Languages*, but with *Transposing* would admit of such *Rhymes* as these.

If we look into the *Beginning* of the *Bible*, the *First Verse* makes a *Rhyme*, by *Transposing* the *Two* last *Words*. In the *Second Verse* there is another *Rhyme* וְיָמֵינוּ וְיָמֵינוּ and the same do *Rhyme* to each other in the *Syriack*, and *Arabick Translation* (tho' perhaps the *Translators* knew not the *Hebrew*, but took their *Versions* from the *Greek* alone) we find some *Rhymes* in *Robertson's Hebrew Testament*, as *Mark* 7. 30. וְיָמֵינוּ וְיָמֵינוּ *for* *Luke* 7. 30. וְיָמֵינוּ וְיָמֵינוּ which is repeated again *Chap.* 8. 48. In the *Song of Zachariah*, *Luk.* 1. the *Affix* (ו) is twice *Rhythmically* repeated, *ver.* 71. a third *Time* in the first *Part* of the 71st *Verse*, and again *ver.* 74, 75, 78, 79. and therefore we might as rationally infer, that not only the *Hebrew Psalms* were written in *Rhyme*, but also the whole *Bible*; the *Chaldee*, *Syriack*, and *Arabick Translation*, the *Hebrew Testament*, especially the *Song of Zachariah*, and in short, the Works

of every Writer in any of these Languages, so that I shall only add the Opinion of (m) Buxtorf (a Man of indefatigable Industry in Advancing the Hebrew Language) who tells us, that the Rhymes were not affected, but only such as happened by chance, and of their own accord; for they do not seem to be framed by any Art or Study. And as the Rhymes in the Book of Psalms may be reckoned Accidental; so we cannot suppose that the Antient Musick of the Jews did any way resemble the Method of Singing the Psalms in the Parish Churches (much less any other) but rather resembled, *The Chanting in our Cathedrals.*

(m) Buxtorf's The-
saurus Grammaticus. Pag. 629.

CHAP. VIII.

Of the Nature of the Accents.

THE next Particular to be considered in our Search after the Temple Musick, is the Nature of the Accents. Now these are no less than Five and Twenty, and therefore may be justly thought to introduce a very great Variety. Besides, their

their Names are remarkable, as they are derived from the Chaldee. (a) *Sakeph Gadol*, or the *Greater Lifter up*; as if it designed the *Musick* to be very *Loud* at the same Time, (b) *Sakeph*

(a) וקפ גדול

Katon, or the *lesser Lifter up*, of the same Nature,

(b) וקפ קטון

tho' not of the same Degree. (c) *Pashta* signifies an *Extender* of the

(c) פשטה

Voice, and may seem to

(d) תביר

extend it with a long and equal Sound,

like the וקפ or the Sounding of a Trumpet, with a long plain Blast among

the *Jews*, and (d) *Tebbir*, viz. *Broken*, may denote a *Shake* or *Quavering* of the

Voice, like the וקפ or *Alarm* among them (according as we *Translate* the *Word*)

and in this Manner we might proceed to the Rest, and raise many Conjectures from

their Names, concerning their Use in *Singing*. But there are Four Material Objections lying in the Way against this (tho'

the usual) Method, which, I think, are not easily removed.

First, If every *Accent* had its particular Use in *Musick*, to turn and wind the *Voice*,

according to their Names, and to have a Distinct way of *Singing*, it would have

been impossible, or at least, very tedious

for

for the *Jews* to have perform'd so much *Musick*, as was allotted them; especially at their *Three Great Feasts*; but their *Vocal Musick* would have been a *Tiresom*, and not a *Delightful Service*.

Secondly, If the *Accents* did all of them Regulate the Manner of *Singing*, we might reasonably expect to find the same (e) *Order of Accents*, in every *Verse*

of the same *Psalms*; where- as we hardly find two *Verses* *Accented* alike in

(e) *Appendix to the Polyglot Bible. Pag. 28. Sect. 56.*

any *Psalms*, where the *Words* themselves do Differ, so that in such a Case the *Verses* could not possibly be sung with any *Uniformity*, or one *Verse* like unto another, and the same *Tune* would hardly be sung twice throughout the whole *Book of Psalms*.

Thirdly, we find not only the *Poetical Books*, and the *Songs* which the *Israelites* used, to be markt with the *Accents*, but also the *Prophetical*, and *Historical Books*, and also such *Chapters* in which there is a *Rehearsal of Proper Names*, and those which were of *Private Use* to the *People*, who were wholly ignorant of the *Temple Musick*. Besides, we find the *Targum* of *Onkelos* to be mark't with the *Accents*: So that their being used in such *Books* as were not intended

to be sung, shews that their Design is not to Teach us their Way of Singing.

Lastly, The Accents as well as Vowels, were not invented but by the (q) Ma-

forites of Tiberias, in the Fifth or Sixth Cen-

(q) See Buxtorf's
Commemarius Maso-
ræticus, Cha. 9. Pag.
47.

Appendix to the Po-
lyglot Bible, Vol. 3.

Sect. 38. Pag. 231.

Leusden. vol. 1. Pag.
251.

tury (This is the Constant and Uninterrupted Opini-
ons of the Jews, and fully
proved both by Buxtorf,
and also in the Appendix
to our Polyglot Bible;
where all the Objections
to the Contrary are plain-
ly stated, and fully Answered.) They ad-
ded the Vowels to the Text in Order to pre-
serve the Hebrew Language from Oblivion,
unto Posterity; otherwise by losing the Vo-
wels of a dead Language the Pronunciation
would have been also lost: and when they ad-
ded the Vowels, then they also added the Ac-
cents. If there was a Distinction of Verses before
the Captivity (which probably there might
be) I see no Reason to expect any more;
and therefore the Accents cannot be of Use
to Direct us in the Manner of Singing under
the First Temple, because they were not in-
vented untill almost a Thousand Years af-
ter the Temple was Destroy'd, neither can
they be of Use since; because we know not
of one Improvement which hath been made
thereby,

thereby, and the *Jews* themselves, in their *Singing* at this *Day*, do not seem to *Regard* them.

From these *Objections* it is therefore evident, that little *Regard* must be had for the *Names* of the *Accents* in general, or for the *Accents* themselves, which keep not a *Regular Order* throughout the whole *Book of Psalms*; and as they are of so late an *Invention*, so we can only from thence *Guess* at the *Notion* which the *Inventers* had: And tho' this *Amounts* not to a *Demonstration* of what was in the *First Temple*, yet it may carry with it some *Degree* of *Probability*; since these *Masorites* were *Men* of *Integrity*, they were the greatest *Criticks* in the *Hebrew Language*, and *Learning*, [g] and the *Accents*, invented by them, and placed in that *Order* in

which we find them, were designed to *Point* out unto us their way of *Singing*.

It must be *Granted*, that there is one *Particular*, in which almost all the *Verses* of the *Psalms*

do *Agree*, namely, that they have the *Accent* called *Silluk* at the end, which answereth to our *full Stop*, or *Period*; and *Athnak*

[g] Buxtorf's *Theaurus Grammaticus*.
Pag. 33. *Usus autem Accentuum triplex est.*
Primo, designans Musicam, sive rationem Cantus apud Judæos, qui Textum Biblicum non legunt, sed cantillant.

once only in the Middle, which answereth to our Colon; and they are constantly placed in this Order, tho' the Sence of many Texts may seem to require another *Pointing*: And as the like Order is observed in the *Pointing* of our *Reading Psalms*, therefore it will be requisite only to Enquire into the Nature of these two only, as being more pertinent to our present Purpose, and to compare them with our *Cathedral Service*.

In the *Cathedral Service*, the greatest Part thereof is sung in *Short Notes*, in *Unison* to each other, and are Prickt with *Quavers* in our *Chanting Times*: And this we call the *Chanting Part* of our *Singing*. This we may suppose was the Custom of the *Jews*, since in all this *Chanting Space* of our *Reading Psalms*, they have observed no Manner of Order, or Uniformity in the *Accents*, which they would certainly have done, had they Designed in those Places any other Method in their *Singing*.

Neither is this only a bare Conjecture, since the [h] *Scripture* seems to intimate the same; when God complain-
ed of some who were at Ease [h] *Am. 6. 5.*
in *Zion*, who did *Chant to the Sound of the Vial*, and *Invent to themselves Instruments of Musick like unto David*: Where we may Observe that this *Chanting* as well as *Invent-*

Chap. 8. *The Temple Musick.* 163

ing of Instruments, is the Method which David used, and therefore, no doubt, it was the Method in the Temple.

And as our Translation Favours this Conjecture, so it is much more Evident from the [1] Hebrew. The Word Chant is פורטים

and comes from פורט a

Particle, a small, or a little

Matter. And therefore

in Musick the פורטים or

Chanters did Cut their

Notes Short, as we do

also in our Chanting Tunes, and made them

Small, or Little, not only like unto our

Quavers, but also like unto that of David.

In our Cathedral Service, the Voices al-

ter (before they come to a Colon, or a Pe-

riod) from an Unison, in Order to make two

Closes, where these two Marks are placed;

and accordingly the Notes are longer, and

usually mark with Crotchets, and the last

Note of all with a Minim, or Semibreve.

The Middle Close at the Colon is usually

made in some other Place of the Gamut,

differing both from the full Close of all,

and also from the Chanting Part, (the

Base usually closing in the Fifth above the

Key) and the full Close of the Period ends

in the Key it self in which the Musick is

set. Like to this I suppose it to have been

[1] Buxtorf's Lexi-
con Hebr. פורטים
modulantes. Amos 6. 5.
vocibus scilicet mi-
nutim, et in Particu-
las quasi concisis,

in the Temple Service, immediately before their Accents *Atbnak*, and *Silluk*.

For First, the Words themselves will bear such a Construction The Word [k] *Silluk* in Chaldee doth very properly Signify the End, and [l] *Atbnak* Sig-

[k] סילוק *Finis, Absolutio, Completio. Hinc Accentus sic vocatur apud Grammaticos, qui ultime cuiusq; versus Kaci appositus, finem versus constituit, a קלס Cessare, Desinere, Finem habere, Finire. Buxtorf's Lexicon Rabbinicum, et Talmudicum.*

[l] אטנאק

(m) Buxtorf's Theaurus Grammaticus, Pag. 31. and 32.

(n) See Buxtorf's Epitome of the Hebrew Grammar Chap. 47.

fies, according to (m) Buxtorf, a Respiration, or taking Breath, as if it came from the Chaldee Verb מנ which signifies to Rest, and is the same in the Hebrew: So that each of these in Musick may signify a Close.

Secondly, (n) These are the only Notes or Accents which change the Vowels in the Words under which they are placed: And the Change they make is either by leaving out a Short Syllable, or by changing a Shorter Vowel into a Longer. Accordingly, to leave out a Short Syllable (which is not so proper at a Close) they sometimes transpose the Vowels (as ח for ח &c.) and also at other Times they change the Pathach, and Segol into Kamets, and also Sheva or Segol into a Longer Vowel, so that from hence

we may Conclude, That the *Musical Notes* near these *Accents*, as well as *Vowels*, might be something *Longer* than in other Places; and consequently, the *Method* of *Singing*, to which these *two Accents* seem to Direct us, is observed in all the *Chanting Tunes* in our *Cathedrals*.

CHAP. IX.

Of the Titles and Inscriptions of the Psalms, and the Hallelujah, together with the Selah &c. at the end of several Verses.

THE last Particular which (as I suppose) gives us any light into the way of *Singing* among the *Jews*, is the *several Titles of their Psalms*; some of which, perhaps, may be of especial Use to us in this Enquiry, and may serve to shew us, that they had several Ways of *Singing*, or as we may venture to call them, *several Chanting Tunes*.

In this Chapter I desire the Reader to be as Candid as possible, tho' I should differ from him in his Opinion. I desire he would not condemn these Notions, because most of them are wholly new. And I presume he will more easily Pardon any Mistake

I may be Guilty of, since the Consequence of such an Error is not Material; since I shall only offer in many Cases my own Private Opinion, with submission to better Judgment, and shall not take it amiss if it is rejected: and since the only Apology I shall make for these Notions is, that they will agree with (and, if true, may serve to explain) every Title in the Psalms. However, since he who Walks in unknown Paths, or goeth out of the Common Way, is much more liable to Mistakes, than he who Travels in a Beaten Road, therefore I may hope to be the better excused; Especially since the most Learned among the Jews could not agree concerning the Meaning of these Titles (as appears from the different Interpretations of the Septuagint, Chaldee, and Syriack, and the Various Opinions of their Commentators) and since the greatest Scholars in later Ages have not been able fully to determine the Sence of the same.

First then, (presuming upon the Readers Candor) I suppose that these Titles do tell us the Names of the Tunes which they sang, and accordingly the loss of the Tunes is the cause that these Titles are so difficult to be understood. The Word *(a)* *rup* or the *Bow* is supposed by many to be the name of a Tune, which

(a) 2 Sam.
1. 18.

6 M

which was taught the Children of Israel, at the Death of Saul, and the Text in the Original look's fairly this Way. Accordingly, (b) Gregory cites and approves of Mariana who was the first (as he saith) of this Opinion. He saith, That David bid them, that is the chief Musicians, Heman, Ethan, and Jeduthun, to teach the ignorant People how to Sing this Lamentation of David upon the Death of Saul and Jonathan; and adds that the Septuagint will bear out this Interpretation, and also the Vulgar Latin. *Præcipit ut doceret filios Iudæ planctum.* and here (saith he) is plainer yet that David commanded to Teach the Sons of Judah this Lamentation. Thus (c) Maluenda also. *Nec desunt qui hoc nomine Arcus Poema ipsum, seu Threnum, et Lamentationem, vel Naniam istam a Davide de Morte Saulis compositam intelligunt, q. d. Statuit David, ut doceret filios Iudæ canere hanc a se conditam lamentationem, nomine Arcus inscriptam.* And (d) Pool urgeth six very Material Reasons to prove the same. (Viz. Arcus hic est Titulus sequentis Galilææ) which he takes from several Commentators. If

[b] Gregories Notes upon some Passages of Scripture, Chap. 1. Pag. 2.

[c] Maluenda in 2 Sam. 1. 18.

(d) Pool's Synopsis Criticorum, on 2 Sam. 1. 18.

then this Expression *the Bow* is supposed by many to be *the Name of a Tune*, it may not be amiss to Conclude the same also concerning the *Titles* of the *Psalms*.

Secondly, Supposing therefore that these *Titles* do tell us the Names of the *Times*, I may also suppose that they were never designed to confine the *Psalms* to those *Times* and to no other, but (e) only to keep the Names, and consequently (c) See P. 174. the *Musick* is self from being forgotten, and the *Præcentor* might have the Liberty to begin any *Tune* which he should think fit. (f) In our Editions of

Ravenscroft, *Playford*, &c. (f) Concerning the several *Titles* of the *Psalms*, see *Amis's Comment* thereon, at the end of his *Pentateuch*, and the Chapter on this Subject, at the end of his *Comment*, and compare the same with *Bythner's Eyr's Prophecies*, and *Buxtorf's Hebrew Lexicon*. Printed in Octavo. (g) the *Times* seem to be determined to such and such *Psalms*, but were never designed to exclude others where the *Meter* would bear the same, or to confine any to that *Particular Tune*. But they might when they pleased make use of *another Tune* for the same *Psalms*, or another *Psalms* for the same *Tune*.

Thirdly, I suppose the Word *by* in all these *Titles* (which we translate by the Word *Upon* throughout the *Psalms*) to be constantly

stantly set before the Name of the *Tune*, and ought rather to be render'd by these Words *To the Tune of*, or *According to*, since it is frequently used in *Scripture* in this latter Signification. Thus *to the Tune of*, or *according to* Jeduthun, Psal. 77. *according to* Nehiloth. Psal. 5. &c. And if we grant this Supposition we shall find *Fourteen Chanting Times* (for so I am forced to call them) Thirteen mentioned in the *Psalms*, and One in *Habbakuk*; namely 1 *Jeduthun*, 2 *Nehiloth*, 3 *Gittith*, 4 *Neginath*, or *Neginoth*, 5 *Mabalath*, 6 *Muth*, 7 *Ajeleth Shabar*, 8 *Alamoth*, 9 *Fonath Elem Rebo-*
kim, 10 *Sheminitb*, 11 *Shoshan-*
nim, 12 *Skushan Eduth*, 13 *Shoshannim Eduth*, and Lastly, 14 *Shiggionoth*, and these Names are either of a very doubtful Signification, or else they plainly refer to the Antient Manner of Singing.

- 1 Psal. 77.
- 2 Psal. 5.
- 3 Psal. 8.
- 4 Psal. 61.
- 5 Psal. 53.
- 6 Psal. 9.
- 7 Psal. 22.
- 8 Psal. 46.
- 9 Psal. 56.
- 10 Psal. 68.
- 11 Psal. 45.
- 12 Psal. 60.
- 13 Psal. 80.
- 14 Hab. 3.

To Instance in Particulars.

First, The *Seventy Seventh Psalm* is Intituled *לְיְהוֹנָתָן* which we Translate, *to Jeduthun*, or *according to Jeduthun*. [f] *Jeduthun* was one of the Chief Singers at the Temple, in the time of David, and was probably the Author of a

Tune

Tune which went by his Name (as the Authors Names are now placed to the Tunes which they compose) but the Tune being lost, it is impossible to guess how it was Performed.

The Second is *נִבְלוֹת* mentioned *Psal. 5.* with this Particle *נִ* before it, which we Translate upon (as we do the Word *נָא*) or according to *Nebiloth*. *Grotius* tells us that the Word *נָא* signifies the Buzzing which the Bees do make, and was therefore often used to signify an Instrument of Musick among the Jews. Now it is certain that the Word *נִבְלוֹת* in *Arabick* signifies a Bee, and from thence some of the Rabbins might Conclude that the Word *Nebiloth* was derived with the Addition only of the Vowels. If we derive it from the Hebrew Verb *נָא* its Signification is nothing to the Purpose, or if it could be derived from *נָא* it might signify a Trumpet a Pipe, or some such Musick. But as such a Derivation is contrary to the Rules of Grammar, so it would confound this Word with another, which comes from the same *Radix*. Supposing therefore that this Word comes from the *Arabick*, it may signify such a Tune, which begins in a low Note, like the Buzzing of the Bee, and ends in an High Strain, as in the first Example.

The

The Third is *רַרְרַן* by upon, or according to *Gittith*. Psal. 8. This (if we believe the *Chaldee Paraphrase*) was an Harp which David brought from Gath.

The Fourth is *רַנַּן* by upon, or according to *Neginath*. Psal. 61. This Word is used in the Plural Number, viz. *Neginoth*, in the Titles of Psal. 4, and 6, and signifies, without Dispute, an Instrument of Strings to be played upon with the Fingers.

The Fifth is *רַבֵּן* by upon, or according to *Mahalath*. Psal. 53. This Word as it is supposed to come from the Verb *נָתַן*, That the *Examples* are placed at the End of this Chapter. *נָתַן* may signify some Instrument of Musick which was made hollow, and play'd upon like a Trumpet, or Pipe, or such like Wind Musick, and Rabbi Solomon Jarkhi supposeth it to be some Musical Instrument. I take these three to be three Tunes, Composed according to the Air of these three Instruments, (and thus we have several Tunes, which we call, for this Reason, Trumpet Tunes, and Hornpipes, &c.) but for as much as we know not exactly the Nature of these Instruments, it is impossible to give any farther Description of these Tunes.

The

The Sixth is *לִבְיָנוֹן* upon, or according to *Muth Labben*, Psal. 9. An Eminent (a) Writer of our own tells us, that

(a) *Ainsworth's* this in Musick, signifies the Counter Tenor; the Comment upon the Reason whereof, I suppose, is because the Words

in Hebrew may be construed to signify Death for the Son, or Singing Boy, and therefore may imply a Part proper for Lads, when their Voices did Break, or Alter, and accordingly ceased to be, or died away from what they were before. I rather think it to be a Tune, where the last close was so low that the Voices of the Singing Boys could hardly reach them, and did therefore seem to die away, as in the Second Example.

The Seventh is, *עַל אֵילֵת הַשָּׁחַר* upon, or according to *Ajeleth Shakar*, Psal. 22. which in Hebrew signifieth the Hind, or Hart of the Morning, and the same Word is used Psal. 18. 33. Where David praiseth God, saying; By his help I have leaped over the Wall. He maketh my Feet like Harts Feet, and setteth me upon my high Places. I shall therefore fancy it to signify such a Tune as hath several leaps therein resembling the Skipping of an Hart, as in the Third Example.

and

The

The *Eighth* is על גלגל upon, or according to *Alamoth*, *Psal.* 46. This was one of the (b) *Tunes* sung at the Bringing up of Ark of God from the House of Obed Edom the Gittite, while they play'd to the same with Cymbals, and Psalteries. The Word in Hebrew signifieth *Virgins*, and may therefore be supposed to consist chiefly of *High Notes*, and an *High Tune*, especially in the second Part, and the last close, as in the *Fourth Example*.

The *Ninth* is על יונה אלם רחוקים upon or according to *Jonath Elem Rebokim*. *Psal.* 56. *Ainsworth* and *Bytkner* would have this Title to be thus translated, concerning the dumb Dove in far Places, and that *David* speaks of himself, as of a Dove subject to Vexation, among the Ravenous Kites the *Philistins*, who were far from Gods People in Faith, tho' near in Habitation. But forasmuch as here is no mention made of a Dove in this Psalm, like *Psal.* 55: 6, 7. which bears a far different Title, I shall make bold to render it thus: *The dumb Dove with Notes at a Distance*, and shall suppose it to begin with low Notes, like the Mourning of a Dove, and then to rise by a Leap to a large Distance, as in the *Fifth Example*.

The

The *Tenth* הַשְּׁמִינִית הַזֶּה upon, or according to *Sheminith* Psal. 6. and 12. [b] This was also a Tune sung at the bringing up of the Ark, together with that called *Alamoth*, when they probably made Use of the same Method of Singing, called in the Psalms מִצְמֹרֶת and in our Translation rendered, to the chief Musician: Because in the Verse cited in the Margin, we find the Verb רָצָה which may be the same with רָצָה (the Letter א alone being omitted) since both Words come from the same Verb, the one being the Participle, and the other the Infinitive Mood; where we may also observe from 1 Chron. 16. 7, &c. that *Asaph* being *Pracantor* they sang the Hundred and Fifth Psalm, which had neither of these Inscriptions, or Titles annexed to it, and consequently in such Cases they were at Liberty to use what Tunes the *Pracantor* thought most Proper. The

[] See Page 168.

[d] Kircher's *Musurgia Universalis* Book 2. Sect. 2. concerning the Titles.

Word *Sheminith* in Hebrew signifies the Eighth or Octave, which is a remarkable Distance, and the most perfect Concord in Musick. [d] Kircher supposeth it signified a most lusty Sound, and clear Voice (in ὑπερδιπλασιον) and hence alone he saith it may be proved, that the use of the Eighth

OR

or perfect Concord, which the Greeks call *ᾠή*, was formerly in Use among the Hebrews. I rather suppose it to be a *Tune*, which contains in it each Note of an *Octave*, together with the *Leap* of an *Eighth*, as in the *Sixth Example*.

The *Eleventh* is ~~ᾠή~~ by upon, or according to *Skophannim*, Psal. 45. and 69. The Word in Hebrew properly signifieth such *Lillies*, as consisted of six *Leaves*. But as it may be derived from the word *שש* which signifies *Six*, accordingly many interpret it, as signifying a *Musical Instrument* of *Six Strings*; but what this *Musical Instrument* was, there is no Account, either in the *Bible*, or in (e) *Josephus*, who tells us of those which were used in this Time.

But since the Word by its Termination seems to be

(e) *Josephus Jewish Antiquities. Book 7. Chap. 10.*

of the *Plural Number*, I will suppose it to be a *Tune* which consisted only of *Six Notes in Compass*, and that therein is also contained the *Leap* of a *Sixth*, which I will fancy to be *Rising*, and another *Sixth* to be *gradually Descending* (and for these *Three Reasons*, the Word might be placed in the *Plural Number*) as in the *Seventh Example*.

Of the same Nature therefore may be the Word שָׁלִישִׁים *Sbalishim*, used 1 Sam. 18. 6. and which we in our Translation, call *Instruments of Musick*, with which the Women and others received Saul and David, at their Return from the Slaughter of Goliath. The Instruments there are expressly said to be *Tabrets*. They also sang saying, *Saul hath slain his Thousands, and David his ten Thousands*, and therefore I can see no Absurdity, in supposing this to be the Name of the *Tune* which they used. The Word is derived from the Hebrew Noun שָׁלושׁ which signifieth *Three*, and as by its *Termination* it seems to be of the *Plural Number*, I will suppose it to be a *Tune*, which consisted of only three Notes in Compass, Rising gradually in the *first Part*, and descending gradually in the *Second* (and for these *Three Reasons*, the Word might also be placed in the *Plural Number*.) and accordingly I shall set it down in the *Eighth Example*, each Note answering the *Hebrew Syllables* in the Words which they sang. Now as this *Tune* was so very easy, so it might be the better performed by Women, and others who had but little Skill in *Musick*. And as it consisted of so narrow a Compass as not to admit of a good Air, therefore it might be after-

afterwards neglected in the *Temple Service*, when they practised those *Times* which consisted of a greater Variety; and this may be the Reason, that it is not once mentioned in the *Titles of the Psalms*.

The *Twelfth* is *לששון על* upon, or according to *Shushan Eduth* Psal. 60. The Word *Shushan* may be the Singular Number belonging to the former Word; or at least to what we find in the *Title of Psal.* 80. which hath the same Signification: and therefore I will venture to Translate it thus. *The Six Notes of a Testimony, or Witness.* Now the Meaning thereof will be plain, if the Reader can take it for granted, that the *Jews* in those Times taught their Scholars to Sing, by teaching them first to rise, or fall Six or Eight Notes gradually, and then each Leap distinctly, as a *Third*, or *Fourth*, &c. either *Ascending*, or *Descending*, according to the Method of teaching the *Plain Song* now in Use among us; and then this Tune will serve as a *Testimony* of some such Method. For Example, let it be a *Testimony* of the *Six Notes regularly ascending* (as the other Instance lately mentioned descended) without any Leap of the Voice between, and let us fancy they were sung as in the *Ninth Example*.

N

The

The *Thirteenth* is *לוי שושן* by upon, or according to *Shoshannim Eduth. Psal. 80.* and it is the same with the former, except that the Word is changed from the *Singular*, into the *Plural Number*. And therefore, as in the former there was an Example of a *Rising by Degrees* to a *Sixth*, so we may suppose that in this there was also another Example of the *Leap* of a *Sixth*. And as it is possible, that neither the *Greeks*, nor the *Hebrews* knew of any such Distance, until their *Musick* was brought to some Perfection; therefore the first Invention thereof might cause the *Tune* to be called by such a Name. I will therefore suppose that in this *Tune* (being of the *Plural Number*) they might ascend gradually unto a *Sixth*, and afterwards fall by the *Leap* of a *Sixth* to prepare for a *Close*, as in the *Tenth Example*.

These are all the Instances of the *Tunes* mentioned in the *Titles* of the *Psalms*, according to the supposition of the Word by immediately before them. I shall only add, That there (a) *Hab.* Chap. 3. was afterwards a *Song* composed by (a) *Habakkuk*, which seems to me to be designed for the greatest Excellency of *Musick*, which that Age was capable

ble of. It was designed to be performed with Instruments as well of Voices. בְּנִינֹת with the Stringed Instruments called *Neginoth*, of which there is frequent Mention in the (b) Titles of the Psalms, and (*) other Places. It

was also composed לְמִנְצֵחַ

for the chief Musician, or the best Tune, which

I shall treat of Pag. 183.

and also עַל שְׁמִינִי

upon, or [] according to

Shiggiemoth. The Title

is here set in the Plural Number, but it is

not used in the same Number, in any other

part of the Hebrew Bible. The Word is

used in the Singular Number in the Title

to Psal. 7. and comes from the Verb שָׁוָה

which signifies to err, or wander; and ac-

cordingly is here translated by most, the

wandering Ode of David, because it was

supposed to comprehend a great deal of Va-

riety, or perhaps was sung with a Short

Division of the Notes. (c) Ainsworth tells

us that the Word is on-

ly used in the Title of

Songs, which being com-

posed by Art might cause

the more delight, and that the Hebrew

Verb שָׁוָה whence this Noun is derived is

used in the (d) Proverbs, and other Places,

(b) Titles of Psal. 4,

8, 54, 55, 67, 76.

(*) Job. 30. 9. Isai.

38. 20. Lam. 3. 14,

62, and 5. 14. Hab.

Chap. 3. V. 19. and

Verle 1. [] See Pag. 185.

(c) Ainsworth on

the Title of Psal. 7.

(d) Prov. 5. 19, 20.

to signify a *Wandering with Delight and Pleasure*. And therefore, as it is used by *Habakkuk* in the *Plural Number* for the *Name of a Tune*, we may call it *Variable* or *Wandering Notes*, and fancy it to be a *Tune* consisting of a *Division*, or *Wandering Notes* near the *Close*, as in the *Eleventh Example*.

And as they had these *Methods*, and *Directions* in *Relation* to the *Closes* of their *Verses*, so I am inclinable to believe they might have other *Words* to direct them, how to sing the *Beginnings of their Tunes* in *Order* to create a greater *Variety*, and if so, then this was wholly lost at the *Babylonish Captivity*, tho' something of what I have already spoken hath been still retained. If they had such a *Variety* at the *Beginnings* of their *Verses*, I suppose they were not of *Constant Use*, but only for more *solemn Occasions*, such as the *Feast of the Passover*, *Pentecost*, or *Tabernacles*, or some extraordinary *Thanksgiving*; and therefore they might be forgotten, while the other which was more common might be still remembered. And therefore (presuming upon the *Readers Candor*) I shall only offer my private *Opinion* in this *Particular*, with *Submission* to better *Judgment*.

There

There are *Eleven* Words at the Beginnings of the *Psalms*, which have not the Word *by* (denoting, as I suppose, the Name of the *Tune*) before them, and were very probably of Use in their *Musick*, to shew some other Variety, which they had in *Singing*. Now (according to the former *Hypothesis*) this Variety could not be at the Ends of the *Verses*, or at the *Closes*, because they are supposed to be determined by another Method. And therefore these Parts of the *Titles* must have Reference (if to any part of their *Musick*) to the *Beginnings* of their *Verses*, or *Strains*. And accordingly, when the Length of their *Verses* would admit thereof, the פורטים or *Chanting Notes* (as mentioned *Amos* 6. 5.) were placed after these Beginnings, and immediately before the longer Notes did prepare for the *Respective Closes*. The Words I mention are these.

First, *Hallelujah* or *Praise ye the Lord*.

- | | |
|-------------------------------------|---------------------|
| 2 <i>Lammenatseah</i> , or to the | 1 <i>Psal.</i> 106. |
| chief Musician. | 2 <i>Psal.</i> 4. |
| 3. <i>Shiggaion</i> . | 3 <i>Psal.</i> 3. |
| 4. <i>Shir</i> , or a Song. | 4 <i>Psal.</i> 46. |
| 5. <i>Mizmor</i> , or a Psalm. | 5 <i>Psal.</i> 3. |
| 6. <i>Mizmor</i> | 6 <i>Psal.</i> 30. |
| <i>Shir</i> , a Psalm (and a) Song. | 7 <i>Psal.</i> 48. |
| 7. <i>Shir Mizmor</i> , a Song (and | 8 <i>Psal.</i> 32. |
| a) Psalm. | 9 <i>Psal.</i> 16. |
| 8. <i>Masebil</i> . | |
| 9. <i>Mic</i> | |

10. psal. 38. *tam.* 10 *Lebazcir*, or to
 11. psal. 57. *bring to remembrance.* And
 lastly, *Al Tafchith.*

The First of these, that I shall take Notice of, is *הללה* *Hallelujah*. The Word in *English*, is *Praise ye the Lord*, and it is found at the Ends of several *Psalms*; and therefore might probably be sung in a different *Strain* from the *Rest*, tho' in the same *Key*, to set off the *Musick* with the greater *Lustre*. But whether the *Verb*, and the *Noun* following it, being joined together in one Word, contrary to the Method of the *Hebrew Language* in other Places, may signify something more than usual in this Word, and may relate to some particular Methods, observed in their *Musick*, I leave to others to judge. It is very certain, that its Use in Singing was entirely forgotten during the *Seventy Years Captivity*; since after their Return we find the *Accent Silluk* placed at the End of the *Hallelujah*, and not before, as if it was a part of the *Verse*, and did not require a distinct Manner of Singing. But besides this, the Word *Hallelujah* is set at the Beginning of *Nine Psalms*. And in each *Psalms*, except one, with the same *Accent*, and it is in every Place divided

divided from the rest of the *Psalm* with a little Stroak, after this Manner [''] which makes it probable that they sang the same Word in a different Method from all the Rest, as a *Prologue* to the other *Performance*. And this I am the rather apt to believe, because the *Jews* term those *Psalms* which they sang at the *Passover*, **THE GREAT HALLELUJAH**; which cannot allude to the *Word* being more often used in those *Psalms*, than in any other, because it is not so; but rather because they began each of these *Six Psalms*, with their Singing an *Hallelujah* before it. I need not set any *Example* hereof, because they are so Common, at the Ends of all our *Anthems*.

The *Second Title* which I shall mention, is [a] מללן ללמן ללמן *Lammenatseab*, which is used no less than *Five* and

Fifty Times in the [a] See *Pag.* 179. *Psalms*, and once in *Habakkuk*, and is usually *Translated* in our *English*, *To the Chief Musician*. The *Septuagint* renders it *eis to the* concerning the *End*, as if it was derived from מללן which signifies *Eternity*; And the *Arabick* in some *Psalms*, omits to *Translate* it; in others it imitates the *Greek*, tho' it differs from it self, as מללן מללן of the *End*. *Psal.* 11. מללן מללן

in the End. Psal. 13, and *אלהינו* in the End. Psal. 40. But the Chaldean renders it commonly *אנשי חזן* An Hymn, as Psal. 11, tho' in most Places *לשבח* to Praise, as being set chiefly before Psalms of Praise, and probably denoting such Musick as was proper for them. The Word in Hebrew is a Participle in the Conjugation Pibei, from the Verb *נצח* to Overcome, or be the Chief (whence is derived the Word *נצח* Eternity, because it overcomes all Things, and is chiefly to be regarded) and as it is a Participle, it may properly signify (with the Prefix *ל* added to it) To the Chief; but as it hath no Substantive joined to it, so we are at liberty to add that which we think most Proper. Accordingly our English Translation (following herein the Opinion of the Jewish Commentators) renders it, To the Chief Musician. But if this had been the Meaning of the Word, it seems strange to me, that the Early Translation of the Septuagint (who without doubt were the best Judges) and also all the Oriental Versions, should so vary from it, and interpret this Title by Words so obscure, and insignificant. And therefore since this Word is used in no other Place

Place of the *Bible*, as applicable to a *Musician*; and since their *Chief Musician*, or *Precentor* was called by another Name, viz. (c) שר המנצח *The Master of the Song*, or (d) ראש החזן *The Principal*, or *Chief to begin*; it may be more excusable if (c) 1 Chron. 15. 22, 27. I differ in Opinion, and suppose it to signify *the Chief* (d) Nehem. 11. 17. *Tune*, either for Dignity, or Use, and that it intimated some *Notes* to be set at the Beginning of each *Strain*, as in the *Twelfth Example*.

The *Third* is [e] שירן *Shiggaiion*. *Psal.* 7. which is the *Singular Number* of *Shiggionoth*, mentioned [e] See Pag. *Habakkuk* 3. 1. And therefore 179.

if it was intended for a Direction at the Beginning of a *Strain*) it must contain some short *Division*, or *Wandering Notes*, like what hath been already mentioned in the *Eleventh*, and as I shall place them in the *Thirteenth Example*.

The *Fourth* is שיר *Shir*, which we usually translate *A Song*, *Psal.* 45, and in this Sence is the Word taken in several other Places of *Scripture*. If this is the Meaning thereof in the *Titles* of the *Psalms*, it will breed some Difficulty to give a satisfactory

isfactory Account, why the Word *Shir*, *A Song*, is immediately joyned with the Word *Mizmor*, *A Psalm*, in several *Titles*; sometimes before it, as *Psal.* 48. and sometimes after it, as *Psal.* 30, since it seems to be an *unusual* Sort of *Tautology*. For the clearing of which, I shall fancy that both these Words had Reference to *Musick*. And therefore I will suppose the Word שיר *Shir*, to be a *rising* by a *Leap*, at the Beginning of a *Strain*, to make the *Musick* seem more lively, as in the *Fourteenth Example*.

The *Fifth* is מִזְמוֹר *Mizmor*, which we commonly translate, *A Psalm*; *Psal.* 3, and in this Sence is the Word usually taken. But if (for the foregoing Reason) it might be allowed to have Reference to *Musick*, I will suppose it also to be a *falling* by a *Leap*, at the Beginning of a *Strain*, as in the *Fifteenth Example*.

If we take these two for granted, they will easily determine the Design, and Use of the two following, *viz.*

That the *Sixth*, which is שִׁיר מִזְמוֹר *Mizmor Shir*, which we usually translate *A Psalm* (and a) *Song*, as *Psal.* 30, might denote a *fall in Musick*, and then a *rising again* to the same sound, at the Beginning

beginning of a Tune, or after a Close, as in the *Sixteenth Example.*

And also that the *Seventh*, which is *שיר שיר* *Skir Mizmor*, which we usually translate, *A Song* and a *Psalm*, as *Psalm 48*, might on the contrary denote first a *rising in Musick*, and then a *falling again* to the same sound, at the Beginning of a Tune, or after a Close, as in the *Seventeenth Example.*

The *Eighth* is *משכיל* *Maschil*, *Psalm 32*, which is commonly interpreted *An Instructing Psalm*. The Word it self is a Participle in the Conjugation *Hiphil*, from the Verb *שכל* which in this Conjugation signifies, *to instruct, to teach, or to inform*: and therefore much may be said to warrant this Interpretation. But if this is the Meaning of this Title, it is equally true of all the *Scriptures*, since every Part thereof was written for our Instruction; and it might as properly be set before all the *Psalms*, as before some Particulars; and it would be more strange that it was not set before the *Second Psalm*, since the *Tenth*, *Eleventh*, and *Twelfth Verses* seem more particularly to refer to it, and the Verb *יבסר* from whence this Title is derived, is there set Verse 10, in the

the same *Conjugation*, and in the *Imperative Mood*. However, the abovementioned *Construction* of the Word *Maschil* might have remained without

[a] *Psal.* Dispute, if there had not
47. 6, 7. been [a] a *Text* which useth
the Word (as it seems to me) for the
Name of a *Tune* (like *Alamoth* and *Sbe-
minith*, 1 *Chron.* 15. 20, 21.) The *Text*
I speak of, in our *English Translation*, is
thus;

*Sing Praises to our God, sing Praises: sing
Praises to our King, sing Praises.
For God is the King of all the Earth: sing
ye Praises with Understanding.*

But the Words in *Hebrew* run thus;

*Sing to our God, sing: sing to our King,
sing.
For God is the King of all the Earth: sing
Maschil.*

Where we may farther observe that the
Verb שִׁיר (sing ye) is in the *Plural Num-
ber*, and the Word מַשְׁכִּיל (*Maschil*) in the
Singular, so that if it is a *Participle*, then
this *Participle* and *Verb* cannot agree with
the

the same *Nominative Case*. And therefore the *Word Maschil* cannot refer to the *Persons* performing this *Duty of praising God*, or their *Qualifications*, but rather to the *Subject* performed, or the *Manner* thereof. Neither can it be supposed to refer to the *Praises* sang, or the *Words* themselves. For this *Title* (tho' used *Twenty Four Times* in the *Psalms*) is not the *Title* of the *Psalm* quoted, nor of any near it, lest it should seem to exhort us to sing one of them. So that the *Word Maschil* must rather refer to the *Manner* of their performing this *Duty*, or to the *Musick* it self, and therefore supposing it to be of the same *Nature*, with what I have aimed at in treating of the former *Inscriptions*, I shall Venture to imitate the same in the *Eighteenth Example*.

As for the *Ninth*, which is מִכְתָּם *Michtam*, *Psal.* 16, or as some translate it, *The Golden Psalm*; and as for the *Tenth* לְהַזְכִּיר *Lehazcîr*, *Psal.* 38, or as we translate it, *To bring to remembrance*, I see no Reason why they are placed at the Beginning of these *Psalms*, rather than any other, there being not a *Psalm* which was not given us by *Divine Inspiration*, and consequently, equally precious; and there being not a

Psalm

Psalms which is not very profitable to refresh our Memory, for our better Information in Things relating either to Knowledge or Practice: and therefore I suppose them to be of the same Nature with the former. And as for the Word *לֹא תִשְׁחָד* *Al Tashchad*, in *Psal.* 57, which may be thus translated, *Destroy not*; I see no other Reason why it should be put at the Beginning of any *Psalms*, unless we take it in the Sense of *St. John*, *Rev.* 22. 19. and then it might as well be set at the Beginning of every *Psalms*, or rather at the End of the *Old Testament*, like the *Apostles Caveat* at the End of the *New*. But as we find no other Account of these Words throughout the whole *Bible*, and as I have given several Instances already of my private Thoughts, I suppose it needless to say any more on these Particulars.

But here it may be asked, For what Reason there should be several of these *Inscriptions* at the Beginning of the same *Psalms*. And to this, I answer; That there are no *Psalms* which have the Names of two distinct Times in the Title (supposing them to be distinguished by the Preposition *by*) but such only as may relate to the Beginnings of the Times. Now one of these may begin the First Part of the Verse, and the other

may

may begin the *Second*. Or *secondly*, (which I rather fancy) as the *Singers* stood opposite to each other and sang in their Turns, so perhaps they might sing in the same Tune, but each Side might begin with a different Flourish, to create the greater Variety.

For the better Proof of this, there are two remarkable Titles, which seem to intimate the same, and therefore cannot be omitted, but require a particular Observation.

The First is the Title of the Forty Fifth Psalm, which contains a very lively Prophecy of Christ, and the Majesty and Glory of his Kingdom, under the Notion of a King; and the Beauty of his Church is described like a Queen in Gold of Ophir: and accordingly the Title of the Psalm seems to direct [b] that for the more lively Representation of the same,

one Side of the Choir ought to consist of Men, who are there called the Sons of Korah; and the other Side to consist of Women, who are there also call'd *the Beloved*, either Women or Virgins; for the Word is in the Plural Number, and *Fœminine Gender*; and thus the Consort might be divided, like that of Moses and Miriam, with their Respective Companies. So that the Singing Men and Boys, the

[b] See also Example 27 and 28, of the following Notes for the Title of Psal. 45.

the Sons of Korah, on the one side, might sing according to this Inscription, *To the Chief Musician, upon Shosbannim*, as we find it imitated in the *Nineteenth Example*. And this might be answered by the *Women*, from the other side, who might sing according to this Inscription, *Masbith upon Shosbannim*, to the *First Part* of each *Verse*, and *A Song upon Shosbannim* to the *Second Part*, as in the *Twentieth Example*.

The other is the *Title* of the *Eighty Eighth Psalm*, where the *Tune* seems to be *Mabalath*; and one Part of the *Choir* to sing some of these *Additional Notes*, and the other side to sing others of the same Nature: whilst one side was directed by *Korah* as the *Precentor*, and the other by *Heman the Ezrabite*. And this seems to be plainly implied in the *Hebrew Word* (לענות) *Leannoth*, which signifieth *to answer*, only the *Accent Akhnak*, is so placed as not to favour this Exposition. But whether the *Misplacing of the Accent* might not have been an easy Mistake of the *Masorites*, when the *Musick* was forgotten, I leave to the Reader, to think as he pleaseth. The *Tune* is called, either *Mabalath*, or *Mabalath Leannoth*. The *Sons of Korah* might sing a *Song* and a *Psalm* according

according to *Mabalath*, for the *First Part* of the *Verse*; and to the *chief Musician* according to *Mabalath*, for the *Second*: and was answered by *Heman the Ezrahite*, and his Company, with *Maschal* according to *Mabalath*. Let us suppose the *Tune* to be as in the *Twenty first Example*.

And then with the other *Additions* it will be Probable,

That *Korah and his Sons*, or *Singing Boys* Sung the *Tune*, called *Mabalath*, or *Mabalath Leannoth*, with the *Addition* of that which in our *Translation* we call, *A Song* and a *Psalms* prefix'd to the *First Part*, and that which we call to the *Chief Musician* prefix'd to the *Second Part*, as in the *Twenty Second Example*;

And that he was answered by *Heman and his Sons*, who Sung every *Second Verse* to the same *Tune*, with the *Omission* of the *Two First Flourishes* at the beginning of each *Strain*, and adding of *Maschal* instead thereof, as in the *Twenty Third Example*.

There are but two Words more which I shall take Notice of,

The *First* is *להלל Selah*, a Word of frequent Use in the End, and once found in the middle of a *Verse*, and generally thought to have Reference to the *Jewish Musick*. The Word is derived from the

Verb *הלך* to prostrate or tread down, and therefore may probably mean a Repetition of the foregoing Strain with a Softer Voice, to introduce a greater variety, and make the Musick more Graceful. To this Opinion Kircher seems to incline, who relating the different Sentiments of others concerning the Word *Selah*, at last tells us his own Judgment in these Words: *From all which I collect, That the Lifting up of the Voice, and the Intermission of a certain Silence, is signified by this Word, which is also expressed in the Italian Songs by these Words, Piano, and Forte. It is also expressed in our English Anthems by a Mark which we call a Repeat, and which shews that the following Part to the end of a Strain, is to be Repeated with a Lower Voice.*

The other is *היגאיון סלה* *Higgaion Selah*, and used only Psal. 9. 17. The Word *Higgaion* is derived from the Verb *הגה* to Meditate, and therefore may signify Meditation: And tho' this very Word is not used in any other Part of the Bible, in this Sence; yet there are others, which came from the same Radix, as *הגה*, *הגה*, and *הגה*. The Word among the Rabbies signifies *Logic*: The Reason where-

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of [a] Buxtorf tells us is, *quod citæ Meditationem, et usum Rationis versetur.* Accordingly there is a Book Written by Rabbi Simeon concerning Logic, the Title whereof is *היגיון*. The Word *Hyggaion* is found but once throughout the Bible (except at the end of the beforementioned Verse) where [b] it refers to *Musick*, and in our Translation we call it an *Harp*. The Chaldee calls it *כננה*. The *Psaltery*. In the Greek it is *κithara* from whence cometh our Latin Word *Cithara*; and the Syriack, and Arabick express it by a Word, which in both Languages, is plainly derived from the Greek: So that all these Words must signify an *Harp*, *Viol*, *Lute*, *Cittern*, or *Guitar*, or some such *Stringed Musick*; and therefore we may suppose a Performance of *Instrumental Musick* at such a Time. Now the Chaldee Translates these Words *Hyggaion Selah* thus, *The Just shall Joyfully shout together*, and this also supposeth a Performance of *Vocal Musick*; so that by comparing of all these particulars together, there is room to guess, That the Jews might repeat this whole Verse, in the Nature of their *Selah* already describ'd, with their

[a] Lexicon
Talmudicum,
in the Word
היגיון

[b] *Psal.*
92. 4.

Stringed Musick; and that, both before and after, the *Trumpets Sounded their Soundings*, as usually at the *Temple Service*, which might give time to the People that they might *Meditate* thereon.

The most Material Objection, which I can find against these Conjectures (except the Novelty of them) is this: *How should it happen that this Musick should be totally forgotten, and the rest hath been retained*, so that at this time we seem to imitate the same.

To this it may be answered. *First*, That what hath been retained could not have been forgotten, except the manner of their *Singing* had been wholly lost, and nothing had remained.

Secondly, That these *Additions*, at the beginnings of the *Verses* might only be used on some *Solemn Occasions*, and the other might have been the *Constant Service*, and by this means the one might be forgotten, and the other remembered.

Thirdly, They had no Notes (as we have now) to direct them how to *Tune* the Voice; so that they had no way to continue the same, but by *Ear* and Tradition to Posterity: Both these Methods are very Defective, and therefore after their Return from the Captivity, they could only

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recover that Part thereof, which was most Plain and Easie, and most absolutely necessary.

Or *Lastly*, it might happen that those other Parts of their *Musick* might by little and little be forgotten, during that Space of *Four Hundred Years*, which came between the Finishing of the Temple by *Solomon*, and the Captivity. As soon almost as the Service of God was settled, it began to be Neglected, and even in the Days of *Rehoboam*, the Jews fell away to Idolatry, and [c] built them High Places and Images, under every high Hill, and under every green Tree. This Wickedness was promoted by several Kings, and tolerated by others, insomuch that we find *Ash, Hezekiah*, and *Josiah*, who set themselves Zealously to root out the same. Sometimes the Temple was profaned, and the Service of God abolished, and at other times it was restored again. Nay the Solemn Feasts were so neglected, that when *Hezekiah* kept the Passover, it is said, that [d] there was great Joy in Jerusalem; because the like had not happened since the time of *Solomon King of Israel*: And when *Josiah* kept the same Feast, it was said, that

[c] 1 Kings 14. 23.

[d] 2 Chron. 30. 26.

that [e] there was none other kept like it, since the Days of Samuel the Prophet. And when they came from the Captivity, and kept the Feast of Tabernacles, it is also recorded, that since [f] the Days of Joshua the Son of Nun until that Day find not the Children of Israel done so: And therefore, when their Zeal toward God did thus decline, it is probable that their *Musick* (which could not be retained but by use) did decline with it, and these particulars thereof might be lost, by little and little.

I shall therefore for a farther Explication of what I have intended, set down the Beginnings and Endings of these *Tunes*, according to the Method which I have proposed; wherein I shall be abundantly satisfied, if I have only hinted at a *Method*, for those who are more curious in the *Jewish Antiquities*, to make a farther Progress, or have laid a *Scheme*, for the Improving of the *Chanting Tunes* in our *Cathedrals*; by adding such like *Notes*, at the Beginning of a *Verse*, and after the *Middle Close*, with other Parts accordingly, &c. But if I have wholly mist the Mark, the Reader may more easily pardon the same as it

it is only an *Essay*, for the Discovery of that which is, generally, and with great Reason thought to be past finding out. But if I mistake the Tunes, as I shall not pretend to Vindicate these Notions; so I suppose such Mistakes as these cannot be judged, as a Matter of any dangerous Consequence.

Chanting Tunes.

Example 1. *Nehiloth.*



Example 2. *Muth Labben.*

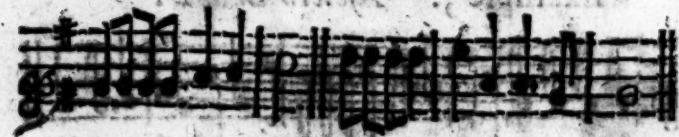


Example 3. *Ajeleth Shabar.*



Example 4. *Alamoth.*



Example 5. *Jonath Elem Rehokim.*Example 6. *Sheminith.*Example 7. *Shoshannim.*Example 8. *Shalishim. 1 Sam. 18. 6.*Example 9. *Shushan Eduth.*Example 10. *Shoshannim Eduth.*

Example 11. *Shiggionoth.*



Before the Chanting Tunes.

Example 12. *To the chief Musician.*



Example 13. *Shiggaiou.*

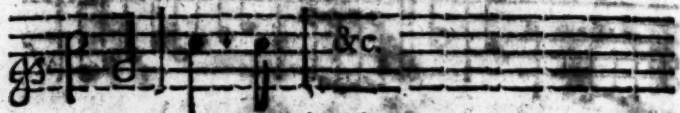
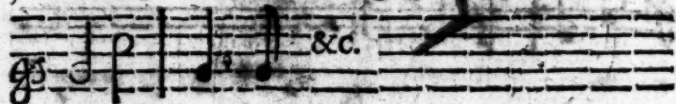


Example 14. *A Song.*



Example 15. *A Psalm.*



Example 16. *A Psalm (and a) Song.*Example 17. *A Song (and a) Psalm.*Example 18. *Masheuil.*Example 19. *To the chief Mu. upon Shoshannim.*Example 20. *Masheuil upon Shoshannim. A Song.*

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Example 21. *Mahalath.*



Example 22. *A Song (and a) Psalm upon Mahalath. To the chief Musician.*



Example 23. *Masheil upon Mahalath.*



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Example 24. To the chief Musician up-
On *Mehiloth*. *Psal.* 5.



Example 25. To the chief Musician up-
On *Sheminith*. *Psal.* 6.



Example 26. To the chief Musician up-
On *Muth Labben*. *Psal.* 9.



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Example 27. To the chief Musician upon *Ajeleth Shabar.* Psal. 22.



Example 28. To the chief Musician upon *Alamoth.* Psal. 46.



Example 29. A Song upon *Alamoth.* Psal. 46. for the other side.



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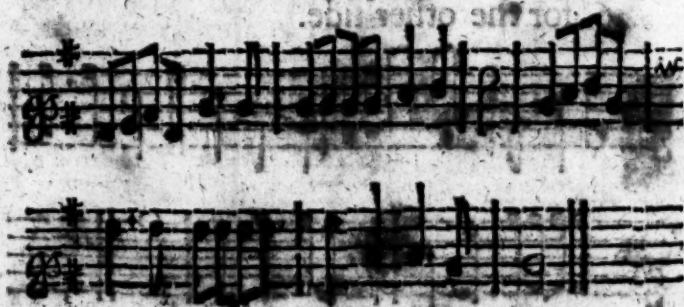
Example 30. To the chief Musician upon
Jonath Elem Rebokim. Psal. 56.



Example 31. To the chief Musician upon
Shushan Eduth. Psal. 60.



Example 32. Masboil upon Shushan Eduth.



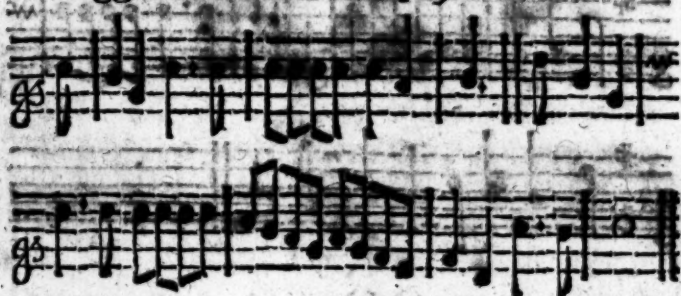
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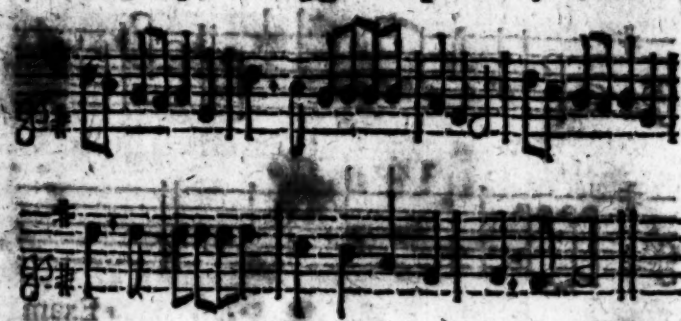
Example 33. To the chief Musician upon Shoshannim Eduth. Psal. 80.



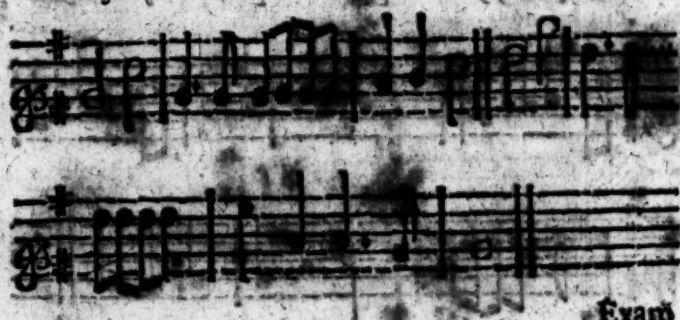
Example 34. To the chief Musician upon Shiggionoth. Hab. chap 3.



Example 35. Shiggaion upon Shoshannim.



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Example 36. *A Song upon Sheminith.*Example 37. *A Psalm upon Sheminith.*Example 38. *A Song (and a) Psalm, upon Shushan Eduth.*

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Example 39. *A Song (and 2). Psalm upon Shofhannim Eduth.*



CHAP. X.

That our English Psalms &c. will bear such a Method of Singing in every Particular which can be supposed of the Jews together with the Improvement of several Parts.

IN the last *Chapter* I have spoken as Particular as possibly I could concerning the *Tunes* used among the *Jews*, and have proved the *Notions*, which I proposed, with the best Arguments, that I could think of: and being sensible that I was tedious therein, so I ought to crave the Reader's Pardon for trespassing so long upon his Patience. I own, that nothing of this Nature

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can amount to more than a *Probable conjecture*; and therefore I do not expect, that every one will agree in this Opinion. The *Circumstancies* which I have observed in the *Jewish Singing* do exactly agree with our *Cathedrals* even as to their very *Orders*, which [a] consisted of the *Priests*, the *The Singing Men*, and their *Sons*, or *Singing Boys*: and also their *Habit*; for they were all arrayed in *white Linnen*. I also supposed that they did very much resemble our *Chanting Tunes*. Indeed the *beginnings of their Verses* (if I have guessed right) are not Imitated by us: But they are as Imitable in the *English*, as in the *Hebrew* it self, and capable of farther *Improvements*.

They are Imitable by us, if (in cases of necessity) we *Rpeat* some Words in a short Sentence; or *Add two Notes* to a *Syllable*, or *two Syllables* to a *Note*, or lengthen the *chanting Notes*, when occasion requires it.

Of this I shall give an [b] Example, at the end of this chapter, in setting down our *Gloria Patri*, according to the *Tune*, which I suppose would be ment by this Inscription, *Shiggaiem upon Alamoib*:
And

[a] 2 Chron.
5. 12.

[b] Examp:
40.

And a Part of our *Te Deum*, according to this [c] Inscription, *Musick* upon *Mahalath*.

[c] Examp.
41.

And, as we may Imitate the Jews (supposing that this might be their method) so are we capable of Improving their *Musick*, by adding three other Parts to their Treble, in order to make a full Consort, of which I shall give an Instance in the Title to the *Sixth Psalm*, viz. [d] *To the chief Musician upon Shemith.*

[d] Examp.
42.

Example 40. *Gloria Patri* Set to *Shiggaion* upon *Alamoth*.



G Lo — ry be to the Father, and to, and to the Son :



and to the Holy Ghost, and to the Holy, Holy



Ghost. As it was in the Beginning is now :

Q 2

and



and ever shall be, World without end, without



end, Amen, Amen, A—men.

Example 41. *Mashech* upon *Mahalah.*



We Praise thee, we praise thee, O God,



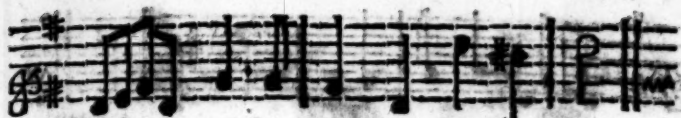
we acknowledge thee to be, to be the Lord.



A—ll the Earth doth worship thee :



Th—e Father e—ver—lasting, e—verlasting,



T—o thee all Angels cry a loud :



th—e Heav'n, and all the pow'rs, the pow'rs therein.



T—o thee Cherubin, and Se—raphin :



con—ti—nual—ly, co—tinu—al—ly do cry:



Ho—ly, Ho—ly, Holy, Lord :



Go—d of Sa—buoth, of Sa—bu—oth.

Heav'n



Heav—'n and Earth are full, are full:



o—f the Ma—je—sty of thy Glory.



Th—e Glorious, Glorious com—pa—ny :



o—f the Apostles, Praise thee, Praise thee.

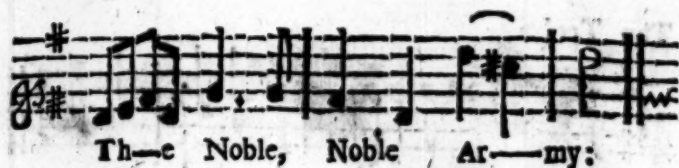


Th—e Goodly, Goodly fel—low—ship :



o—f the Prophets Praise thee, Praise thee.

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Example 42. To the chief Musician upon
Sheminith.

The Treble.



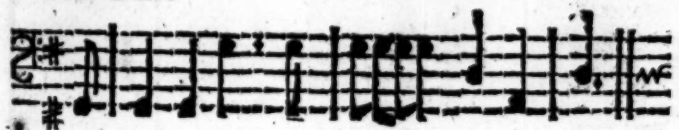
The Counter Tenor.



The Tenor.

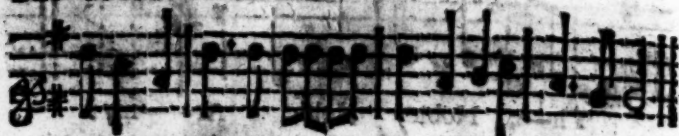


The Bass.



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The Treble.



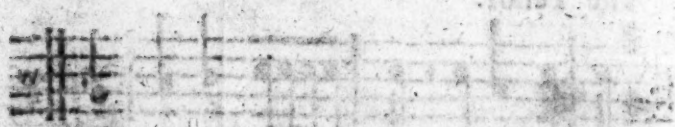
The Counter Tenor.



The Tenor.



The Bass.



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C H A P. XI.

The Conclusion, containing a Vindication of the Cathedral Service, and an Exhortation to the Study of the Oriental Languages.

WHAT hath been said may serve to Vindicate the Custom of our Cathedrals, in retaining the usual Method of Chanting, or Singing the Psalms in Prose, according to their constant Practice. There are many in the Nation, who have taken up a *Prejudice*, against this Particular. It is certain that those who separate from our *Communion* do generally dislike it. Nay, there are some who join constantly with us in our *Parochial Worship of God*, and are in other Respects Lovers of our Constitution, but are not so well reconciled to our *Cathedral Service*. My Design is not to enter into a Dispute concerning all the *Controversies* which have risen up among us, since they have been often managed by more able Pens. But (as far as I can perceive) there is little Reason, for any one, who is delighted with *Musick*, or Skilled in *Antiquity* to object against our *Cathedral Worship*. The Moderation of the

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Church of England is abundantly evident, as in all other Respects, so especially in this, (a) that such Persons who think they cannot benefit by the *Cathedral Service*, are not obliged to be there,

(a) *Dr. Pulters Moderation of the Church of England, especially Pag. 257.*

and also Care is taken, that they may constantly serve God in their *Parish Churches*, if they

think it is to their better Advantage. We are not obliged (like the *Jews*) to go three Times in the Year to the *Temple at Jerusalem*. In this Case all have their Liberty, and therefore all may be satisfied. If some are not edified thereby; yet since others, who understand it better, say that they are edified, this alone may justify the retaining thereof for their sakes. *St. Paul*

(b) tells of some, whom he fed with Milk and not with strong Meat, because they were not able to bear it. But no one who

(b) 1 Cor. 3. 2.

compares this Text with (c) another upon the same Subject, can imagine that what he calls strong Meat should be

(c) *Heb. 5. 12, 13, 14.*

laid aside, but rather used by those, who could receive Benefit thereby. The *Quakers* say, There is no Benefit by Water Baptism, or eating of Bread and Wine in the Lords Supper.

But

But we cannot conclude from thence that these *Ordinances* are to be blamed. Considering therefore what hath been said, I cannot find any *Material Objection* against our *Cathedral Service*. The *Forms* we use are either selected out of the *Holy Scripture*, or such as were used in the *Primitive Church*, in the Variety of which we are entertained, and delighted. Our Church (as Dr. Puller saith) doth with the Apostle chiefly endeavour to promote the *Grace and Devotion of the Heart*, which is most worthy to inspire our *Praise*: The sincere *Elevation of the Spirit* is the *Life of all our Psalmody*, even that half which makes the whole, without which the *Tongues of Men and Angels* (as without *Charity*) are like a *Sounding Brass*, or a *Tinkling Cymbal*. Where this *Grace of the Heart* is united with the *Melody of the Voice*; we may entertain our selves with that *Joy in God*, which is the most refined sort of *Delight* we can enjoy. We join with the *Church Militant on Earth*, and the *Church Triumphant in Heaven*: We make the best Use of that *Gift of Speech*, which we have given us, to interpret our *Thoughts* by *Articulate Voice*, and stir up our own, and others *Affections*, to set forth the *High Praises*, of the most *Excellent God*; whom it becomes us to serve, not only with our *Nature*, but also with our *Skill*.

Musick, indeed hath been formerly abused, and is in this Age debased far below the *Dignity* of its *Nature*. It hath been an *Instrument*, whereby the *Devil* hath acted in a fure, and insensible manner to *Debauch* and *Vitiate* the *Dispositions*, and *Natures* of such as Use it, by *Vain*, *Obscene*, and *Impious Songs*. This shews by sad *Experience* the *Efficacy* thereof to work on the *Affections*, and if the *Devil* is not wanting to *abuse* it for *Gods Dishonour*, why should we be wanting to *improve* it for his *Glory*? Now that, in this Case, all just Occasion of Offence may be taken away, Our *Church* hath been very careful to appoint, *First*, That nothing be sung, but what is taken out of the *Scriptures*, or the *Liturgy* of the *Antient Churches*. *Secondly*, That all be sung in the *Common Language*. *Thirdly*, That the *Musick* only governs and moderates the *Song*, and increaseth the *Melody*. And *Lastly*, That our *Musick* and *Singing* is such as *St. Augustine* commended at *Alexandria*, designed wholly for *Edification*, consistent with *Gravity*, and *Christian Simplicity*, answering the *Designs* of *Religion*, and framed not only for *delighting the Ear*, but *affecting the Heart*, and *raising the Devotion*. If therefore some object against it; yet who can tell the *Benefit*, which others receive

receive by it? or be sensible how far that may be true of *Divine Musick*, which Mr. Herbert said of *Divine Poetry*? viz.

*A Tune may catch him who a Sermon flies,
And turn Delight into a Sacrifice.*

What real *Objection* can be therefore urged against this our *Service*? Is *Singing of Psalms* unlawful in it self? I see no *Reason*, why Men may not reject *Vocal Prayer*, as well as *Vocal Musick*; and know not an *Argument* against the *One*, but is as conclusive against the *Other*. However, they who scruple the *Practice* of our *Mother Church* do not affirm this, because it would condemn their own *Practice* in other Places

Is it unlawful to Sing in Consort? Certainly the utmost *Perfection* which *Art* and *Composition* can afford us, and the greatest exactness of *Voice* (when we have done all we can) is too mean a *Tribute* to the *God* that made us, and who under the *Law* expected the best which could be offered to him, and such as had no *Blemish*, to shew what he requires in his *Service* under the *Gospel*. St. Paul was well skilled in the *Jewish Learning* he gives us his *Resolution*, as a *Pattern* for our *Imitation*. (d) I will pray with the

(d) 1 Cor.
14. 15.

Spirit, and I will pray with the Understanding also: I will sing with the Spirit, and I will sing with the Understanding also. And therefore as Prayer with the Understanding supposeth a Knowledge both for what, and how to Pray; so Singing with the Understanding supposeth a Knowing both what, and how to Sing.

Doth the Musick take off our Thoughts from what we are about, only to mind the Harmony? This is the Fault of the Persons, not of the Worship; since the Musick it self is, or ought to be so composed, that it may be an Help; and not an Hindrance to our Devotion. Nay, the Ravishing Sounds of an Hallelujah, will carry our Souls to the Suburbs of Heaven, whilst we Praise that God, who hath his Habitation there. Perhaps there is no nearer a Resemblance, on Earth, of God (as he is a Spiritual Being, and consists of Three in One) than the perfect Harmony of the Three Concorde to the Bass, as they are generally used in a full Chorus; and had not God, by his Providence, ordered that our Senses must be delighted with Variety, so that such a Charm cannot long delight us; we might have imbibed the Error of some Heathens, and thought, that the Godhead was nothing but Harmony it self. And there-

therefore it may be supposed, That that which is so like to the God whom we serve, can be no *Impediment* to us, whilst we are devoted to his *Service*.

Is any Man offended because he thinks the Service is performed by evil Persons? Where such Irregularities do really happen, they are matter of Scandal, and Care ought to be taken for the Reforming, or Removing such Offenders. They therefore who know of such Crimes ought to give a due Information and Proof thereof, and then if they are not regulated, there may be greater Reason to complain, and the Fault will not ly at the Complainers Door. However, this can be no Reflection upon the Church in general. If it is true, it is her Misfortune, but not her Fault. The whole Design of our Church is to promote true Piety toward God, and true Charity toward Man. She doth not encourage any Man in his Vices; and therefore cannot be blamed for the Mischance of any of her Members. The Goats will be mixed with the Sheep, and the Chaff with the Wheat. There was a Judas among the Twelve Apostles; There was a Nicolas among the Seven Deacons; and [e] there was a Demas

[e] Eusebius his Ecclesiastical History. Book 3. Chap. 29. and Dorotheus of the 70 Disciples.

among the *Seventy Disciples*: And therefore this can be no *Objection* against our *Church*, because it is equally true of all *Societies*, and even the best in the whole *World*; not excluding those who were immediately constituted by *Christ* himself.

Is any Man offended at our *Cathedral Service*, because he finds no *certain Records* of such a *Singing* in the three first *Centuries* of the *Gospel*? And doth he think that it may as well be omitted Now, as it was omitted Then? To this, it may be answered; that the Silence of *Ecclesiastical Writers* in this *Matter* is no *Argument* that there was no such *Thing*. We read of no Instance throughout the *New Testament* of Administering the *Lords Supper* to *Women*; and yet this is no *Argument* that they were not admitted to be *Partakers* of the same. We read not in the Scripture of the *Essenes* among the *Jews*, but we must not think, that there was no such Sect, at that Time. It is sufficient in this case, that the *Apostle* exhorts them to sing both *Psalms*, and *Hymns*; and *Pliny* (f) an *Heathen*, tells us, that this was their *Prælitice*, which they did perform *Secum Invicem*, by *Antiphons*, and *Responses*. And therefore, there being but few *Christian Writers* in those *Centuries*,

(f) *Lib. 10.*
Epist. 97.

we are not certain from their Silence that this Method was totally disused; However supposing that it was; yet it may be answered to this *Objection*. That tho' *Musick* in *Religious Worship*, is not absolutely necessary at all Times, or at least in such a *Manner*; yet it is very justifiable where it may be had. Tho' there are some Times and Circumstances which will not allow it; yet there are other Seasons in which it is much more expedient. The *Primitive Christians* were all this Time, under a *State of Persecution*; and therefore the Disuse thereof is no greater an Argument against *Cathedral Singing*, than it is against *Parochial Churches*. The Poverty and afflicted State of the *Church*, would at that Time admit of neither; but Prosperity, by Degrees, restored them to both. The *Primitive Christians* in those Days, did never declare their *Dislike* to such a Way of *Worship*, but their *Condition* would not bear it. We may as well argue against the *Use of Musick* in the *Jewish Church*; because under the *Babylonish Captivity*, they hung their Harps upon the *Willows*, and refused to sing the *Songs of Zion* in a *strange Land*, to those who carried them *Captives*. When *Kings* were the *Nursing Fathers*, and *Queens* the *Nursing Mothers*

of

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of the Church, they quickly built Houses
for Divine Worship, and soon settled this
Method of Singing in many Places: And
therefore in a Case of this Nature, we
ought rather to imitate the Settled Churches,
than those who laboured under Persecu-
tion.

Is any Man offended because the Notes
are too short? Let him consider what Au-
thority there is for such Long Musick as is
commonly practised; and then judge, if
there is not as much to be said in the Be-
half of any other. It is true that the
Tunes which we sing in our Parish Church-
es, are sung in a far longer Time than in
Cathedrals, but I take it for granted, that
they who first composed them did not in-
tend that it should be so; but rather that
they should be sung as swift as the com-
mon Chymes upon Bells at this Time.
Our Psalm Tunes were composed before
any of our Set Services, and the Common
Notes are Minims, which were intended
to be as swift, at least, as the Minims which
we find in the Antient Services of our Church;
since After Ages, when they invented
shorter Notes, did thrust back the other
into a longer Measure. And therefore in
our common Churches (did not Custom
prevail to the contrary) we have as much
Reason

Reason to sing those *Notes*, according to the *Composers Design*, as according to the Length, which Latter Ages have imposed upon them. When *Musick* was first invented, there were but *Two Notes*, viz. [l] a *Long*, and [b] a *Breve*; and according to our *Latin* and *Greek Prosodia* tell us of no more: and these were fitted to the usual Length of the *Syllables* in their *Promin- ciation*. In Process of Time, they added a longer *Note*, to the End of a Sentence, or a Remarkable Pause, which they called

[t] a *Large*; so that for many Ages, they knew only a *Large*, *Long*, and *Breve*; and all these, by reason of the Length to which they are extended, are now almost totally exclud-

[c] *Longa*.
[b] *Brevis*.
[l] *Larga*.
[k] *Semi-
brevis*.
[t] *Minima*.

ded from *Musick*. When *Musick* admitted a greater *Variety*, they added [k] a *Semi-breve*, and after that another, which they called [t] a *Minim*, intending that, according to its Name, it should be the shortest of all the *Notes*. When the *Psalm Times* were first composed, the *Authors* had never heard of a *Semiquaver*; they hardly ever used a *Quaver*, and seldom a *Crotchet*; so that their *Minims* Then, must be sung, at least, as swift in Proportion, as our *Crotchets* Now. And therefore the *Custom* may

may be a very good *Argument* for singing of the *Psalms* in this Manner, where the *Custom* prevails; yet it cannot be, in the least, conclusive against those Places, which have constantly retained the *Custom* of their *Ancestors*, and still sing the *Antient Tunes* of the *Te Deum*, *Jubilate*, &c. to the same *Length of Time* which the *Composers* at first intended.

Is any Man offended at the Organs? Let him consider the several Sorts of *Instruments* in Use among the *Jews*, and how often we are commanded to praise God upon them, particularly in the *Psalms*, and he may have as much Cause to scruple why he doth neglect to do according as God doth there require at our Hand? If there are any who are angry at us, because they think we make *Additions* to the *Word* of God; Why are they not as angry at themselves, because they *Diminish* from it? *Conscience* should be *Uniform*, and have an equal Respect to all God's Commands; and [m] the same Text of Scripture which forbids one of these *Crimes*, doth also forbid the other. There

[m] *Deut.* 4. 2. and
12. 32.

[n] *Rom.* 14. 2.

is no one who thinks *Instrumental Musick* to be absolutely necessary in the *Worship of God*; but I think it [n] necessary

cessary that the *Apostle's* Rule should be observed in this, as well as in other Cases.

Let not him that hath it despise him that hath it not; and let not

him that hath it not,

judge him that hath it.

But this Particular hath been so fully vindicated

[o] of late, that it

is needless to insist any

longer upon it.

[o] See Mr. *Newe's* Sermon, concerning the *Lawfulness* and *Use of Organs* in the *Christian Church*:

And also a *Vindication* thereof by Mr. *Dodwell*, Intituled,

A Treatise concerning the Lawfulness

of *Instrumental Musick* in *Holy Offices*.

There are others who are offended because our Musick is too much like the *Prælice* of the Church of Rome. But if the Church of Rome had never corrupted any of her *Doctrines*, or *Discipline*, more than her *Manner of Singing*, we had not been forced to dissent from her. We retain it, not because it was her Practice, but because it was the Practice of the *Purer Churches*, in the *Primitive Times*. If it had been abused by her, yet we have not any Ground from thence to reject the lawful Use thereof; for if every thing must be *Abolished*, which hath been *Abused*, we must then lay aside the *Word of God*, and the *Use of the Sacraments*. It is the Property of God

to bring Good out of Evil; and tho' the Church of Rome is, without Dispute, the most corrupt Church in the World; yet God has been pleased to make Use of her to preserve this Method of singing Praises to his Name, which otherwise would undeniably have been lost. When our Blessed Saviour came to gather a Church unto himself, he complied with all the Customs and Ceremonies of the Jews, which were not unlawful, and hath given a positive Command for some of them to be observed in a most solemn Manner, unto the End of the World. The Blessing of the Bread, Taking, Eating, Breaking, and Distributing thereof, together with the Cup, is retained in every Particular, as it was used by the Jews, especially at the Passover; and the Manner of Baptizing differs very little from the Custom under the Law: So that Christ instituted no new Rites in the Sacraments, but only retained the old (even such as were begun by Human Authority) and adapted them to a more Noble End and Design. Both he himself, and the Great Apostle of the Gentiles after him, were made all things to all men; that they might gain some: and therefore in our Reformation, we trod in the Steps of our Blessed

Our Saviour, who, as in other Particulars, so when he gathered his Church from among the *Jews*, did give us an Example, that we should do, as he hath done.

However, Let us suppose that the Musick of the Cathedrals was grossly corrupted by the Church of Rome; yet this cannot prove that it ought to be Abolished. When Musick was first invented (p) by the Family of Cain, we need not doubt, but it was Abused by that Race of Men, the imaginations of whose hearts were only evil continually; but if God had designed for

this Reason, that the Use thereof should be Abolished; I suppose he had never recorded the

(p) See
Pag. 1, 2.

Original thereof, in the Holy

(q) Job.
21. 12. &c.

Scripture. Musick was Corrupted in the Time (q) of Job, when they who desired not the Knowledge of God, did take the Timbrel and Harp, and rejoyce at the sound of the Organ; and yet Job who feared God and eschewed Evil, and constantly held fast his Integrity, did (r) make a good Use of the very same Instru-

(r) Job.
39. 31.

ments. Musick was Corrupted by the Egyptians when they were wont to set forth thereby the Praises of their False Gods; and yet Moses made

no

no Scruple to use it for the Honour of the *True God*: Neither do we ever find that he was blamed for it. Nay, when God was more particularly cautious, in the Time of *Moses*, and forbade the *Israelites* to retain the *Customs* of other Nations, because they were abused, tho' these *Customs* were in themselves lawful before the *Prohibition*; when he forbade every thing which might have a Tendency to *Idolatry*, and commanded those *Customs* which were far Different: yet he leaves the same Method in *Musick*, to be practised in future Ages, as it was practised in the time of *Moses*, and gives not the least Command for any *Alteration*. *Musick* was *Corrupted* in *David's* Time, when (f) the drunkards made songs

(f) *Psal.* upon him; and yet he, who
69. 12. was a Man after God's own heart,
and a Pattern for all his Successors, was the most Industrious to regulate the Service, to place the Singers in their Order, and compose *Psalms* for their Use. And therefore tho' *Musick* might be *Corrupted* by the Church of Rome, and tho' it is notoriously *Abused* by the Stage, and by being set to *Profane*, and *Wanton Songs*; yet it should make us more zealous to *Reform* these *Abuses*, and improve
our

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our Skill, for the Praise and Glory of
God alone.

There are some who highly approve of
what our first Reformers did, and are satisfied
with their Reasons in retaining so many
Rites, which were in the Church of Rome,
that by making the Breach as small as
possible, they might gain them over to us
by Degrees, but such Men think there is
not the same Reason now. These things
(say they) answer not their Design with the
Papists, but give an Occasion of Offence to
others, and therefore they ought to be Abolished.
This Objection is the more Material, because it favours of a true Charity to
our Dissenters, a Desire to heal our unhappy
Divisions, and a Zeal to bring them over
to us, for the real Benefit of our Establish'd
Church. Our Church declares in her Liturgy,
and Articles, That as to the Rites and
Ceremonies of an indifferent Nature, both
she, and every National Church hath Authority to
Institute, Change, and Abolish them, as they in
Prudence, and Charity shall think most fit, and
conducive to the setting forth God's Glory, and the
Edification of the People. If therefore an Union
could be obtained, God forbid but the Church
should be ready to receive them.

S. H

If our *Breaches* could be healed by such *Alterations*, I doubt not but such would be made, and that all those who sincerely desire the *Welfare* of our *Church* would comply with the same, and gladly embrace such an happy *Opportunity*. But if such an *Union* cannot be obtained, the Force of the *Argument* ceaseth: and as there was great Reason for retaining such *Rites* at first, so the Reason will hold for continuing them still. It is the Opinion of all the *Reformed Churches*, that *Rome* is the *Great Whore of Babylon* mentioned in the *Revelations*. Now the *Scripture* tells us *she shall fall, and not rise again*, and consequently the *Romish Religion shall be at an End*. This we all believe, and generally look upon the Time to be near. The Authority of the *Pope* daily declines, and no contending Party will be determin'd by his *Infallibility*; and this gives a greater Probability to the Opinion of (1) those who speak of his *speedy Run*. However, the longer we live, the nearer we approach, to such a Time, and who knows the happy *Consequences* to the *Church of God*, if we should retain these *Rites* till then? It is the Opinion of a late Author,

(u) Author that the Conversion of the Jews will probably begin in this Church and Nation; and among other Reasons, he gives this. That here they may see an Episcopacy, Presbiters, and Deacons answerable to their High-Priests, Priests, and Levites; and the Segullah of the Temple perpetuated and continued in the Church. In which, as in the Temple, and now in the Synagogues, the Publick Service and Worship of God is celebrated in the Vulgar Language of the Nation, with the Solemnity and Gravity of a well composed and digested Liturgy. If this should be true of the Jews (which God grant) we have the same Reason to hope that our complying so long with the Church of Rome, as far as we could with a good Conscience, may be of wonderful Use to bring over her present Votaries to our Communion, when the Fall of Babylon shall happen; and consequently, that our retaining such Rites, may be the Method to turn so many Thousand Souls from Darkness to Light, and from the Power of Satan to the Kingdom of the Son of God,

when the Time shall happen which he hath foreordained; which he hath in his Word so plainly revealed; and which we have Reason to look upon, as so nigh at Hand.

There are some who take an Occasion to express their Dislike of our Method in Singing at the Cathedrals, because it resembles the Practice of the Jews, in the Time of the Old Law, and therefore they think it must be abolished at the Coming of Christ. This Argument hath been

sufficiently confuted by Mr. Dodwell, as it relates to Instrumental Musick; and his Reasons are as strong in Relation to Vo-

cal. St. Paul exhorts the Ephesians (x) to speak to themselves in psalms, and hymns, and spiritual songs, singing and making melody in their hearts unto the

(x) Ephes. Lord: And he exhorts the Colossians, that (y) the word

(y) Col. of Christ might dwell in them richly, in all wisdom, teaching and admonishing one another in psalms, and hymns, and spiritual songs, singing with grace in their hearts unto the Lord: And St. James commands us (z)

(z) Jam. that if any man is merry, he should sing psalms. St. Paul

and

and Silas (a) sang praises to God, in the
 Stracks; and it was the con-
 stant Custom in the Primi-
 tive Church, that (b) when
 they came together, every one
 had a Psalm. This without
 doubt, they sang according
 to the Direction of the Apostles, and ac-
 cording to the Practice in Singing used a-
 mong the Jews; unless we will suppose
 that they invented a New Method; which,
 I think, will be very hard to prove: so
 that their retaining this Duty, and giving
 no Directions for any Alteration, is a suf-
 ficient Evidence that they kept the same
 Method which was used by their Ance-
 stors. When the Apostles exhorted us to
 sing Psalms, they would certainly have
 forewarned us at the same Time of the
 Manner of their Singing, if it had been
 Unlawful: but since in this, they made no
 Alteration from the Jews, we have no
 Reason to make Alterations from them.
 It must be granted, that where any Cere-
 mony, or Custom, was a Type of the Com-
 ing of Christ into the World, or of his
 Death, and served to build up the Jews in
 the Faith of the promised Messiah then to
 come, that Custom was afterward to cease:

(a) Acts
16. 25.
(b) 1 Cor.
14. 26.

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 but the *Temple Musick* was not instituted
 upon any such Design. It was only a
 more solemn *Sacrifice of Praise* and
Thanksgiving; And as they thought them-
 selves obliged to offer the same to God
 under the *Law*; so we have much more
 Reason to continue the same under the
Gospel. If they praised God for the
Promises of the Messiah, we ought to
 praise him, who have seen the *Performance*
 of the same. Besides it is a general Rule,
 that all *Types* must continue, until the
Antitype is come. Now the *Singing* un-
 der the *Law* was a *Type*, not of the *Gos-
 pel*, but of the *Saints in Heaven*; and ac-
 cordingly *St. John* (c) *alk*
 (e) *Rev.* 15. 3. *ludes* to this, where he tells
 us, that *they sang the Song of*
Moses, the Servants of God, and of the
Lamb. And therefore, as the *Observation*
 of *one Day in seven* is to continue until we
 celebrate the *eternal Sabbath*; so the *Obliga-
 tion to praise God* is the same, until we
 sing *Hallelujah's* to him in the *Choir of*
Saints and Angels; and if so, Why may
 we not do it in the same Manner, which
 the *Apostle* plainly intimates is a *Type*
 thereof? When the *Christian Religion* made
 its *Appearance in the Heathen World*, they

com-

commonly cried out against the Novelty thereof, that it was but an *upstart Sect*, and of Yesterday's standing. Now the

(d) *Primitive Christians* to shew the Falsity of this Objection

endeavored to prove, that their Religion was the eldest in the World, as being for Substance, the same with the *Ancient Jews*, whose Religion justly claimed the Precedency of all others.

This is expressly asserted, and proved at large, by *Eusebius*, *Clement Alexandrinus*, *Origen*, *Tertullian*, *Prudentius*, and others. And therefore, To throw away all the *Jewish Oeconomy* as unlawful, is in Effect, to condemn the Opinion of so many *Ancient Fathers*, to give Force to the Objections of the *Heathen* against *Christianity*, and to enervate those Pleas, which the *Christians* made Use of in their *Indication*.

The Name it self of *Antiquity* is venerable, and this made the *Heathen* press so closely the Charge of *Novelty*, and the *Christians* as zealous to deny, and confute the same.

And therefore tho the *Authority* of the Church to alter any *Circumstantial* in Religion

(d) See Dr. *Cave's Primitive Christianity*. Book. 1. Chap. 2. and the Authors cited by him: Also *Prudentius* Book. 2. against *Symmachus*, Sect. 2. Ver. 62, &c. Pag. 249.

ligion is indisputable; yet She hath always paid a due Regard to the Customs of her *Forefathers*: And as She hath in her *Divine Musick* adhered to the Custom both of the *Jews*, and of the *Church of Rome*; so we may hope, that the retaining so delightful a Part of our *Worship* is an Act of God's special *Providence*, to bring about some greater Work in due Time, than many have imagined; and that such Things may be the Cause of uniting them and us under One, when both *Babylon* shall fall, and the *Jews* shall be called: and that our being made all things to all, will be the Means of gaining some at least, if not of gaining all.

I am far from condemning the Singing of *Psalms* in *Meter*, with *Long Notes*, or without Art; since there is no doubt, but if we sing with true Devotion, God will accept of any such Performance; neither can I think the *Cathedral Method*, and Order to be of absolute Necessity in the *Church of God*; for then his Providence would have prevented the ceasing of it, in the *Babylonish Captivity*: However, the Service is, in it self, so commendable, and so agreeable (as far as I can imagine) to the Antient Method, both among the *Jews*,
and

and Christians, that the Continuance thereof among us, is no small Honour to our Church, and Nation.

Lastly, Having thus given my Opinion concerning *The Temple Musick* among the Jews, I hope it will not be thought a Presumption, in me to conclude with an earnest Exhortation to the Study of the *Oriental Languages*, and *Learning*. I cannot but think it absolutely necessary for all such who design to understand rightly the *Holy Scriptures*, and to insfil the Knowledge thereof into others, that they are capable, at least, when they read the *Old Testament*, as well as the *New*, to hear and understand the *Word of God*, as it came from his own Mouth, and not only as it is derived unto them by the Help of a *Translator*. The *(e) Watchman* is to warn the People from God himself. It is a true saying, *Sunt Hebraei fontes, Græci rivuli, Latini patules*, and Who then when Opportunity doth present would not choole to drink the Water of Life, out of the pure *Fountain*, rather than out of the *polluted Streams*? The Use of the *Hebrew Language* to the Learned Part of the World is beyond all Contradiction, and Dispute.

By

By this Means, we may see with our own Eyes, and not wholly depend on the Direction of another. By this Means we may the better understand the *Old Testament*, it being Originally written in this Language. By this Means we may the better understand the *New Testament*, since it not only useth *Oriental Words* (especially in proper Names) but also constantly refers us to the *Law*, and the *Prophets*, and alludes in every Chapter to the *Customs* of the *Jews*, and the *Particular Phrases*, and *Properties* of the *Hebrew*, and *Syriack Languages*. By this Means we may be able more fully to *indicate* the *Doctrines* of our Church against all *Gainsayers*, or at least be more fully confirmed our selves, when we find them to be so agreeable to our *Translation* of the Bible, and find this *Translation* (from our own Experience) to be so agreeable to the *Original*. By this Means, we may more fully *Vindicate* her *Discipline*, from the *Rites*, used among the *Jews*, as well as the *Practice* of the *Primitive Christians*. The Reason which prejudiceth so many against the *Service* of our *Cathedrals*, is because they know it not, neither the *Antiquity* of it, and indeed *Ignorance* is the Cause

Cause of all other Errors. Our Saviour told the Pharisees, that (f) they erred not, knowing the Scriptures, nor the power of God, and this may (f) *Matt. 23. 29.* be truly applied to too many among us, who cannot read the Word of God in its own Language, but rely upon a Translation (as if that was infallible) or a Commentary of their own Party, without consulting the Original, and their Study serves only to confirm them in their Errors. Whilst such blamed the Church of Rome, they are guilty of the same, or a Worse Crime. They do not lock up the Scriptures in an unknown Tongue from the People, but keep them lock'd up from themselves, who are to teach the People. They sit in their Ease (as we call it) on the Silence of their supposed Guides, and too often suck in the Errors of a Translator, whilst they think them to be the Words of Scripture.

To Instance at large in one Particular.

There are many who have been so far misled in the Notion of *Repentance*, as to think that it consists in a continual Sorrow for all Sins, and that this must be renewed as often as we are guilty of any, and consequently every Day. This No-
tion

tion hath brought many a true Christian into the Borders of Despair, and caused many others to take up a Prejudice against a Religious Life, as if they must be continually hanging down their Heads like a Bulrush. Thus the Gospel which was designed to be ~~an~~ a Declaration of good Things, and the Tydings of great Joy, which should be to all People, is become the means of increasing their Sorrow. The Nature of Repentance (according to the Greek, Hebrew, &c.) consists only in a sincere Resolution to Sin no more, and turn unto God, and in such a Case, we may without any farther Sorrow, apply to our selves the Satisfaction of Christ, for the Pardon of all past Sins, tho' ever so many, or ever so great. But if it consisted in such a Sorrow, it is very strange that (g) Esau found no place for this (g) Duty, who he sought it carefully with Tears; and that St. (h) Peter (h) exhorted the Jews, ~~to~~ to repent, who were pricked of (i) Conscience at the Heart, and according to this Notion did then practise this same Duty. And that St. Paul exhorteth the Church of Corinth (i) to take Care of the Incestuous Person, (who could

could not repent too much for so gross a Crime) lest he should be swallowed up with overmuch Sorrow. We have no reason to doubt, but (k) Zaccheus, who came from the Tree, and received our Saviour joyfully, did repent as (l) Luk. truly as St. Peter (l) who went out, and wept bitterly. (1) Luk. That Turning from Sin which is occasioned by the Apprehension of God's Mercy to such as lay hold on the Promises of the Gospel, will be as effectual to Salvation, as that which is occasioned by the deepest Sense of our Sins, and Sorrow for the same, and no more Sorrow is required, than what is absolutely necessary for this purpose. However, this Mistake hath been occasioned by Discouraging of Repentance according to the utmost Rigour of the Word in our English Bible, without having a due Regard to the Meaning thereof in the Original, or comparing the same with the most Early, and Oriental Translations. The Verb μετανοει which we Translate to Repent, and the Noun μετανοια Repentance, as it is derived from μετα and νοει. Signifies no more than a Change in the Mind, and may therefore be more fitly rendered in

in *Latin* by *Resipiscencia*, than *Pœnientia*; and is (m) often used by the *Septuagint*, when they speak of God, in whom is no Sorrow at all; and also (n) when they speak of Prudent, rather than *Passionate Actions*. The Word in (o) *Syriack*, and (p) *Arabick*, whereby the Grace of Repentance is expressed, signifies only a Returning from a Course of Sin, to a Life of Holiness, and the Verb from which these Nouns are derived, comes from the Hebrew Verb *שׁוּב* to Return, with the Change only of the Letter *ו* into *י* than which nothing is more common in those Languages, and for which there is a Rule in the Beginning of the Chaldee Grammar. Nay, this Word in Arabick is placed 2 Cor. 7. 9. as of a very different Nature from another, which signifies Sorrow in the same Text. The Word Repentance in Chaldee is *חַיִּיב* which is frequent in the Paraphrasts, and signifies only a Returning, and is derived from the Hebrew Word *חָזַר* of the same Signification, and is used 1 Sam. 7. 17. His Return was

to Ramah, for there was his House. And therefore the Calls to Repentance, which we find in the Gospel, imply no other than what we find in the Prophet (q) Let the wicked turn from his way and live. Turn ye, turn ye from your evil ways, for why will ye die, O house of Israel? So that the Rigid Notion of Sorrow in Turning to God, is not to be found in the Greek Testament, neither in the Oriental Translations, but took its Rise from the Vulgar Latin; where the Word *Pœnitentia* being placed, which we call Repentance, was the First Foundation on which the Church of Rome built their Doctrine of Penance. In short, this Rigid Notion of Sorrow favours more of the Terrors of the Law, than the Promises of the Gospel; it adds Grief to him who is Heavy Laden; instead of making Christ's Yoke easy, and his Burden light, it adds thereto: and if the Body is eased by the Removal of some Rites, yet the Soul would be oppressed by a severer Discipline.

But this is not the only Error occasioned by the Neglect of the Original, and Oriental Languages.

Had the Words of (r) Solomon been rightly understood in the
 (r) *Prov.* *Primitive Church*, the *Arians*
 9. 22. had never increased so fast among them; but whilst they referred themselves to the *Septuagint*, instead of consulting the *Hebrew*, and whilst by Mistake of the Scribe the Word *ἐκτιν* *bath* created, was inserted instead of the Word *ἐκτισται* *bath* possessed; it was no Wonder that the *Arians* prevailed in denying the *Eternal Generation* of the *Son of God*, until St. *Hierome* from the *Hebrew* discovered the Mistake.

Had the *Romanists* understood the *Original Scriptures*, they had not been so Deceived themselves, nor Deceived others; but whilst (as [s] the *Great Champion* of their Cause ingeniously confesseth) many *Councils* were held in which there were few or none,
 [s] *Bellarmino, De* who were skilled in
Verbo Dei. Book 2. the *Hebrew*, then the
 Chap. 10. Arg. 4. *Blind* led the *Blind*, and so they all fell into the *Ditch* together. Who can choose but blush at their *Ignorance*, when some of the *Chief* among them shall derive the Word *Cephas* from the *Greek* κεφαλῆ, and take an Argument from

from thence to prove *St. Peter to be the Head of the Church*: and another shall endeavour to prove the Doctrine of *Superorogation*, because he thinks the (1) Words (*quodcumq; Superorogaveris*) in the *Vulgar Latin Translation*, (1) *Luke* 10. 35. may be wrested to such a *Construction*: But had their *Errors* if possible, been more and greater; yet if *Luther* himself had not been a *Proficient* in this Sort of *Learning*, we must conclude it would have been in vain for him to have attempted such an *Universal Reformation*; since the *Chief Weapon* in this *Warfare* must be a most *Authentic Translation* of the *Holy Scriptures*, joyned with so much Skill in the *Original Writings*, as to be able from thence to defend it against the *Cavils* of all its *Opposers*.

What Pity therefore is it, that we, who live in such an *Inquisitive Age*, and who cannot be contented to take any part of *Human Learning* upon *Trust*, without a *Due Examination* thereof, should so securely neglect the stricter Search into the *Scriptures* themselves, wherein are contained all the *Reasons* of our *Faith*, all the *Grounds* of our *Hope*, and all the *Terms* of our *Salvation*? Especially since

it is manifest from sad Experience, that the Neglect thereof hath been of *Ill Consequence*, in later, as well as former Ages.

Had the Word (*) *Ury* been thoroughly considered, and (u) *Exod.* well understood, on which 9. 16. (1) the Apostle in the Epistle to the Romans, Chap. 9. lays the great Stress of his Argument, I suppose the Controversy had never been to great concerning the Doctrines of Election and Reprobation.

If every one had known the Meaning of the Word (*) *Ury*, who from thence have condemned all *Ury* as unlawful, would not have needed so much Pains to determine wherein the Nature of the Crime consisted.

How many various Opinions have there also been concerning (y) See Pearson, the Meaning of these Words in our Creed, *Lightfoot, Vol. 7.* *He descended into Hell,* when the (y) Words are in their own Language, and Genuine Signification are unexceptionable.

Did

Did all our Anabaptists consider seriously the Meaning of the Word (*2*) *μὴ* *ἐκδοῦν*, and compare it with the Common Custom, among the Jews, of admitting Disciples, and even Infants by Baptism; either this Controversy would be at an End, or they would think themselves much more obliged to shew us the Text where it is forbidden, than we are obliged to shew them the Text where it is Commanded.

If every one who scruples to partake of the Lord's Supper, lest (*a*) he should Eat and Drink Damnation to himself, did know the Difference in *Greek*, between *ἐσθίσαι*, and *ἐπιπίνασθαι*, and what a Stress St. Paul (*b*) (*c*) 1 Cor. lays thereon, when he saith, *οὐκ ἐσθίετε, οὐκ ἐπιπίνατε*, there would but few absent themselves upon this Account from so solemn and so necessary an Ordinance.

If therefore every one who teacheth the Word of God to others, did endeavour seriously to understand the Original Languages

(*2*) *Matth.* 28. 19. See *The London Cases* on this Subject, or *Lightfoot* Vol. 1. Pag. 209, and 325, &c.

(*b*) *1* Cor. 11. 29.

Languages of the Scriptures, and be better acquainted therewith, the Sense thereof would be clear and evident; they would be the better capable to satisfy the Scruples of Misguided, but well Meaning Persons. Controversies (especially those which are occasioned by Translations) would then in a great Measure be at an End, or at least diverted by more useful Studies, and the Jews (those bitter Enemies of Christianity) would not be so busy to undermine the Principles of our Religion, and to furnish

the Socinians with Arguments against the Divinity both of the Son, and of the Holy Ghost:

Nay others might see that a Plurality of Persons in the Deity is more

[c] clearly expressed in the Hebrew, than in any Translation, and the

[d] Principal Text which they urge against the Trinity doth plead strongly for it.

In such a Case they would not be so free to

Dispute

כִּדְאֵי אֱלֹהִים [c]

Gen. 1. 1. יְהוָה

Gen. 2. 4. אֱלֹהִים

אֱלֹהִים יְהוָה

Psal. 50. 1.

בְּיָמֵינוּ אֱלֹהִים

דָּבָר בִּיהוָה אֱלֹהִים

Psal. 56. 10.

compared with Job.

I. I. Εν ἀρχῇ

ὁ λόγος, &c.

[d] Deut. 6. 4.

יְהוָה אֱלֹהֵינוּ יְהוָה

אֶחָד which, if we

observe the Accents,

may be thus Translated,

The Lord, thy God,

and the Lord is one.

Dispute with those whom they Converse with, as now they generally are ; but they would as studiously conceal their *Arguments*, as they have endeavoured to conceal their *Books*: and accordingly, a late Learned (e) *Prelate* tells us at large, he thought it very needful, that the *Oriental Learning*, especially that of the *Hebrews*, should be encouraged, and revived, that Men may be this way fitted and prepared to encounter the *Jews*. In short, There are many other Particulars, wherein a competent Skill in the *Oriental Languages* may be of especial Use, to stop the Mouths of *Gainsayers*, to Convert them to the Church, and Promote the Increase of *Christian Knowledge*.

(e) See Bishop Kidder's Demonstration of the Messiah, particularly Vol. 3. Page 405. &c.

F I N I S.

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 Dispute with those whom they convert
 wish, as now they generally are; but they
 would as studiously conceal their dis-
 sent, as they have endeavoured to con-
 ceal their Books: and accordingly, a late

ERRATA

us at large, he thought
 learned (P. 121) tells
 Page 34. for Stories, read great Things. p. 48. l. 19.
 remain. p. 57. l. ult. r. Parvulus p. 60. l. 3. r. rem-
 fies. p. 97. l. 18. r. counts. p. 124. l. 26. p. 129. l.
 1. r. for. p. 168. l. 18. r. fir. p. 172. l. 25. r. upon. p. 173. l. 4.
 7. the Ark. p. 175. l. 17. f. this r. his. p. 179. l. 25. f. of r. an-
 p. 181. l. 2. f. of the r. of several. p. 193. l. 5. add 22. r. Ma-
 chil. l. 14 and 16. r. prefix'd. l. 11 and 19. r. sang. l. 11. f.
 Ma. r. Ma. p. 194. l. 28. r. p. 195. l. 1. r. ch. a.
 l. 6 and Margin l. 3. r. p. 197. l. 5. r. Logick. l. 17. Higgon. l.
 18. f. p. 197. l. 10. f. and r. sure. p. 197. l. 18. after
 we r. only. p. 198. l. 8. f. find r. had. p. 204. l. 2. r. Nebiloth.
 p. 210. l. 16. r. Habit. l. 14. r. guest'd. l. 26. r. repeat. p. 213. l.
 Occasion. l. 29. r. mean. p. 211. l. 1. r. according. p. 213. l.
 ult. r. voice of Sabaoth. p. 216. l. 1. r. The Treble. p. 221. l.
 8. r. Phalms. p. 223. l. 27. r. imbid'd. p. 243. l. 2. f. Pharisees
 r. Sadducees.

FINIS

